

MUSICAL AMERICA



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JAN SICKESZ MAKES NEW YORK DEBUT

**Mendelssohn Hall Filled to Hear
Young Dutch Pianist in an
Interesting Program**

JAN SICKESZ'S NEW YORK DEBUT, MENDELSSOHN HALL, FEB. 25.—The program:

Toccata and Fugue, D Minor.....Bach-Tausig
"Les Adieux" Sonata.....Beethoven
Fantaisie, F Minor.....Chopin
Prelude, B Flat Major, No. 21.....Chopin
Scherzo, E Minor.....Mendelssohn
Reverie.....Richard Strauss
Minuet.....Nedbal
Intermezzo in Octaves.....Leschetizky
Rhapsodie, op. 70, No. 1.....Brahms
Etude, A Major.....Poldini
Arabesque on themes from "Blue Danube Waltz"
Strauss-Schulz-Evler

Jan Sickesz, the young Dutch pianist who has been playing in the principal cities of this country since the opening of the season, made his first appearance in New York on Tuesday afternoon. The large audience that assembled was, in itself, gratifying and the responsiveness it exhibited throughout the program must have acted as an inspiration to the recital giver.

Mr. Sickesz, who has adopted the career of a pianist in opposition to the wishes of his family, which occupies an aristocratic position in Holland, approached the interpretation of the numbers he had chosen with the reverent attitude of the sincere artist. He disclosed the possession of deep musical feeling, a highly developed technique and a comprehensive understanding of the resources of his instrument. He gave an earnest and well-poised reading of the Beethoven sonata and invested the Mendelssohn scherzo and the Nedbal novelty with delicacy and grace of style. The Strauss "Reverie" proved a most grateful little fancy, while Leschetizky's familiar intermezzo in octaves was played with light, flexible wrists and pleasing variety of tone. The young artist held the intent interest of his numerous listeners to the end and acknowledged the warm applause with a number of encores, among them a Chopin waltz and Schumann's "Romanze" in F sharp. He had to repeat the Nedbal minuet. At the end he gave a brilliant performance of the "Blue Danube" waltz transcription.

Among the press comments evoked by his playing were the following:

"It was honest, unaffected, artistic piano playing, showing much present excellence and even more future promise."—*Reginald de Koven in the World.*

"He played with directness of purpose and made an exposition of commendable and pleasing ability. . . . A gracious sincerity spoke out of his reading of the Beethoven Sonata."—*H. E. Krehbiel in the Tribune.*

"Mr. Sickesz is a player without affectation or exaggeration; he does not seek after effects as such, nor does he seek to impress his own personality upon his public."—*Richard Aldrich in the Times.*

Mahler May Teach at Columbia

Gustav Mahler and Mme. Mahler were the guests of honor at a university tea held Tuesday afternoon in Earl Hall, Columbia University. It has been reported that Mr. Mahler may be offered a chair in the music department at Columbia. Among the other guests were Dr. and Mrs. Cornelius Rübner, Miss Rübner, Miss Butler, Mrs. John W. Burgess and Dean George W. Kirchwey and Prof. Leonard McWhood.



Photo by Hall

MARGUERITE DE FOREST ANDERSON

An American girl who has won fame in Europe by her artistry as a flautist—Miss Anderson is now in this country, receiving recognition as a virtuoso and composer of high attainments (see page 17).

MANHATTAN KEEPS DALMORES

**French Tenor Cannot Go to Metropolitan
Because of Previous Promise**

Charles Dalmorès, the French tenor, now at the Manhattan, who recently signed a contract to sing at the Metropolitan during the next three years, has discovered that an informal agreement previously entered into with Mr. Hammerstein, and to which he affixed his signature, binds him to the Manhattan for three more seasons.

Moreover, Mr. Dalmorès claims that when he signed the Metropolitan contract he was unaware that Mr. Conried would not be with the company after this season and accepted the engagement consequently on a misunderstanding. Mr. Conried declares that Mr. Dalmorès knew perfectly well of his intended withdrawal and that he will take legal action to force the tenor to keep his agreement.

Mr. Hammerstein, being in possession of Mr. Dalmorès's written promise to remain with him, contends that the new contract is of no value.

The fight for the French tenor, as for Mr. Caruso, promises to be a determined one on both sides.

Schumann-Heink's Next Recital

For Mme. Schumann-Heink's song recital, which will take place at Carnegie Hall on Saturday afternoon, March 7, a program of unusual interest is promised. Among the program numbers announced are songs by Schubert, Carl Lowe, Mendelssohn-Bartholdy, Jensen, Brückler, Anton Rubinstein, a group of Hungarian folk-songs, groups of English songs, operatic selections, etc.

English Grand Opera in Chicago

CHICAGO, Feb. 26.—The Metropolitan English Grand Opera Company, which has been very successful at the International Theatre, will, on March 23, move to the Auditorium, doubling the line of principals and chorus and heavily augmenting the orchestra for a season in this perfectly equipped house. C. E. N.

MAUD POWELL WITH THOMAS ORCHESTRA

**Violinist Scores Great Success in
Performance of Brahms
Concerto**

CHICAGO, Feb. 24.—Maud Powell, a distinguished daughter of Illinois, was the violin soloist of the last concert of the Theodore Thomas Orchestra, and the national colors that decorated the stage in honor of Washington's birthday and the coming of Governor Hughes appeared as appropriate environment. Miss Powell certainly shows the emancipation of woman along artistic lines in the higher levels of music.

Last season she played in the Sibelius Concerto; but her current selection, the Concerto of Brahms in D Major, showed her advance more decidedly in a difficult, imposing and significant work, that has employed many world-renowned violinists since it was first played by the late Joseph Joachim, for whom it was written. The sweet, ardent tone of the second movement found her unfailing, and her strength in the big rushing octaves of the final movement was surprising in sweep and breadth. After many recalls, in which the orchestra joined the audience, she returned to the stage and gave Bach's Prelude with dazzling delicacy.

The orchestra opened its program with "Polonia," one of the eight earliest of the recently discovered overtures of Richard Wagner. The overture has pretty melodic effects, but is mainly interesting by reason of the talismanic name adorning its title page. The latter portion of the program was devoted to Tschai-kowsky's Sixth Symphony in B Minor, known as the "Pathétique." Director Stock led his instrumentals with fine verve and they played the great work *con amore*. C. O. N.

WAR OVER CARUSO

**New York's Rival Opera Houses Both
Want High-Priced Tenor Next Season**

Despite denials of a definite nature issued by the Metropolitan directors that Enrico Caruso can withdraw from his present contract if he wishes, a lively struggle is going on between the Metropolitan Opera Company and Oscar Hammerstein for the high-priced Italian tenor's services next season.

Mr. Caruso has been frequently seen at the Manhattan performances lately and has had several conferences with Mr. Hammerstein. Contradictory reports have been in circulation to the effect that he is under a personal contract with Mr. Conried and, on the other hand, that his contract is with the company and will not be affected by Mr. Conried's retirement. Lawyers who have been consulted seem to differ in their opinions as to whether he is bound hand and foot—and voice—by his contract or can elude it.

However it may be, there is no doubt that he has been seriously considering the transference of his allegiance to the Manhattan. It is said that he is not on friendly terms with Arturo Toscanini, the new Italian conductor who has been engaged for the Metropolitan next year, and is not pleased with the prospect of singing under his baton.

Sammarco Reengaged for Manhattan

On Tuesday Oscar Hammerstein announced the reengagement for next season of Mario Sammarco, the Italian baritone, who will be heard in several new parts besides the rôles he has sung during the last two seasons.

"PELLÉAS ET MÉLISANDE" FINELY PRODUCED AT THE MANHATTAN



Photo Copyright by Mishkin
Hector Dufranne as "Golaud"

New York had its first opportunity to hear and see Claude Debussy's much-discussed opera, "Pelléas et Mélisande," a setting of Maeterlinck's poetic drama of that name, on Wednesday of last week, when the American *première* of this offspring of revolutionary art tendencies took place at the Manhattan Opera House. Though it was first produced at the Opéra Comique six years ago, only two other cities, Frankfort and Brussels, had followed Paris's example in producing it before Mr. Hammerstein offered it to his patrons last week as the fifth novelty of his second season.

There was a very large audience present, which was notable for the number of musically cultured people it included, and the work was followed with rapt interest.

Owing to the essential nature of the music it was not to be expected that the listeners, experiencing their initiation view into the ultra-Debussian mysteries of the score, would be aroused to demonstrations of frenetic excitement. That the rounds of respectful applause which followed the first three acts bore no traces of indifference, however, was assured when Cleofonte Campanini returned to the orchestra pit to begin the fourth act. Then the hard-worked conductor was made the object of a special ovation. There was similar enthusiasm at the close of that act, in which the dramatic climax of the work was reached, and Miss Garden reversed the usual order of compliments by scattering flowers among the orchestra members. After the principals had taken several curtain calls, Mr. Hammerstein joined them and, with one hand in his pocket in characteristic attitude, addressed the audience in these words: "If a work of such sublime poetry and



Scene from "Pelléas et Mélisande," Act IV, Scene I; "Golaud" in a Frenzy of Jealousy and Rage Attacks "Mélisande"

musical grandeur meets with your approbation and receives your support, it places New York ahead of other cities in musical culture and refinement. As for myself, my sole object in presenting the opera is to endear myself to you and perpetuate myself in your memory."

With Mary Garden as *Mélisande*, Jean Perier as *Pelléas*, Hector Dufranne as *Golaud* and Jeanne Gerville-Réache as *Geneviève*, Mr. Hammerstein was fortunate in having the four principal members of the Opéra Comique production. The remaining rôles, *King Arkel*, the grandfather of *Golaud* and his half-brother *Pelléas*, *Yniold*, *Golaud's* son by his first marriage, and the physician were taken, respectively, by Mr. Arimondi, Ludmilla Sigrist and Armand Crabbé.

Consideration of the merits of the work itself aside, the production was one of the most noteworthy in the annals of opera in America. It was characterized by a rare completeness of artistic effect, which extended to the smallest details of stage management—and the opera presents many difficulties in that department—the only jarring notes being found in the impersonations of two of the minor characters.

The scenery, modelled closely on that used at the Opéra Comique, was for the most part extremely effective.

Vague, elusive, weird, the music of this opera contains scarcely a passage that can be considered a melody in the general acceptance of the term. The principal exception occurs in the third act when *Mélisande* sings in her balcony window. The score otherwise abounds in unexpected harmonic progressions, lacking the effect of any definite tonality, but creating what the composer strove to effect—the poetic, exotic atmosphere the subject demands. Most of the audience felt that but the barest outline of the music could be gleaned from one hearing, and it was, without doubt, interest in the evolution of the play itself, acted with wonderfully sustained and evolved dramatic intensity, that kept the minds of the listeners riveted on the stage until the last curtain, despite the many features of the score to which their ears were not attuned.

The honors of the individual performances fell to the four members of the original production already mentioned. Miss Garden in her long golden hair, shorn from a peasant girl in an obscure French hamlet, was a vision of loveliness. She realized the strange, elf-like being whom *Golaud* found weeping beside a fountain, with a vividness that was startling. She did not act *Mélisande*; she was *Mélisande*. Her vocal shortcomings were less in evidence than in the



Mary Garden as "Mélisande"



Photo Copyright by Mishkin
Jean Perier as "Pelléas"

other rôles she has sung here, most of the music consisting in fragmentary, declamatory passages. These she sang with convincing significance of expression. Her *Mélisande* places her in the forefront of the artists of the lyric stage. In Mr. Perier, who uses a high baritone voice, which in itself is not remarkable, expressively and in the service of sincere art, she had a worthy associate.

Mr. Dufranne revealed a bass-baritone of unusual beauty and volume; his diction, like that of Mr. Perier, was delightfully pure and distinct. Though he perhaps overemphasized the half-crazed harshness of *Golaud* toward the end, at the expense of the strains of compassionate tenderness that strive for recognition in this character, his impersonation was powerful and consistent. To Miss Gerville-Réache for the luscious beauty of voice and dignity of action which she imparted to the rôle of *Geneviève* quite as much praise is due. It was not Mr. Arimondi's fault that *Arkel* had so much to say in the last scene. The poet and the composer, who could have rectified it, were to blame for allowing the old king to be annoyingly garrulous.

The work and the art theories it embodies have excited a vast amount of discussion, and it will be interesting and enlightening to see what its ultimate fate with the New York public will be. It is more than likely that the serious music-lover who hears it once will go a second time, whether he is in sympathy with the tendency Debussy represents or not. The press reviewers were singularly unanimous in praise of the production and Mr. Hammerstein's enterprise in introducing it to New York. Their opinions of the work *per se* are varied. Philip Hale, who

(Continued on page 22)

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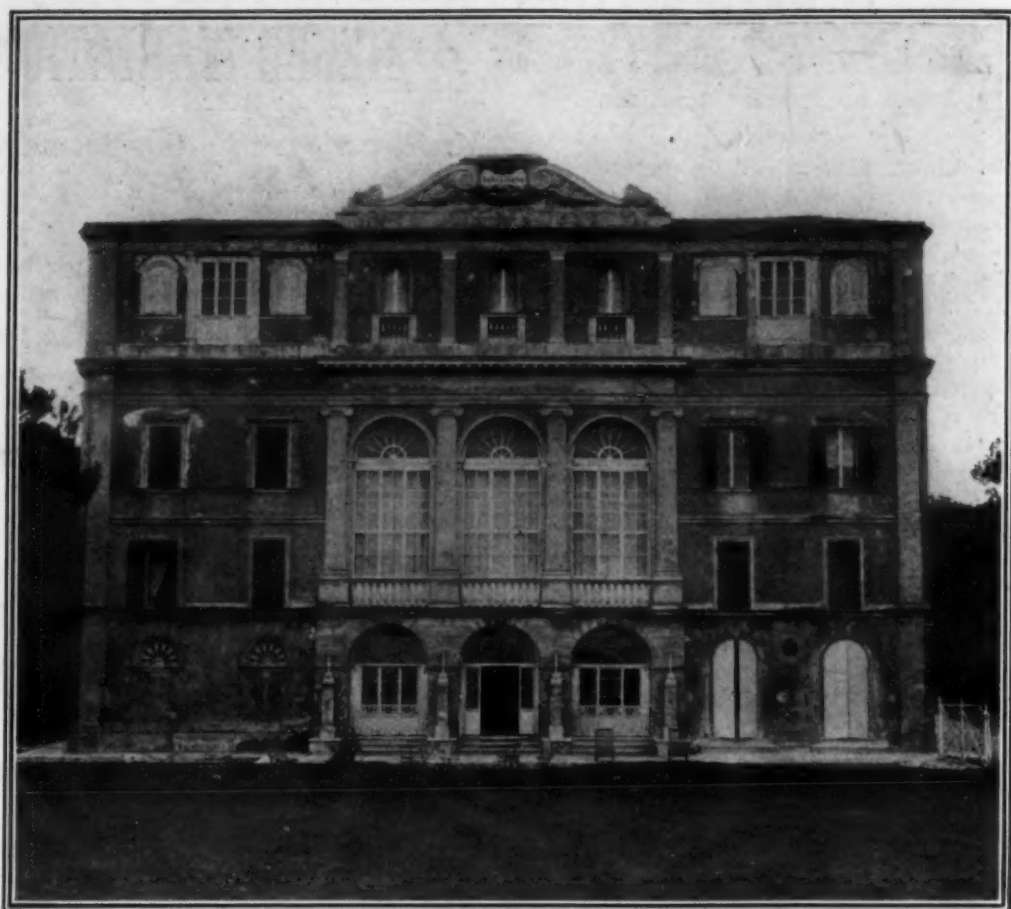
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ALESSANDRO BONCI'S HOME IN BOLOGNA



AMADEO BASSI'S HOME IN FLORENCE

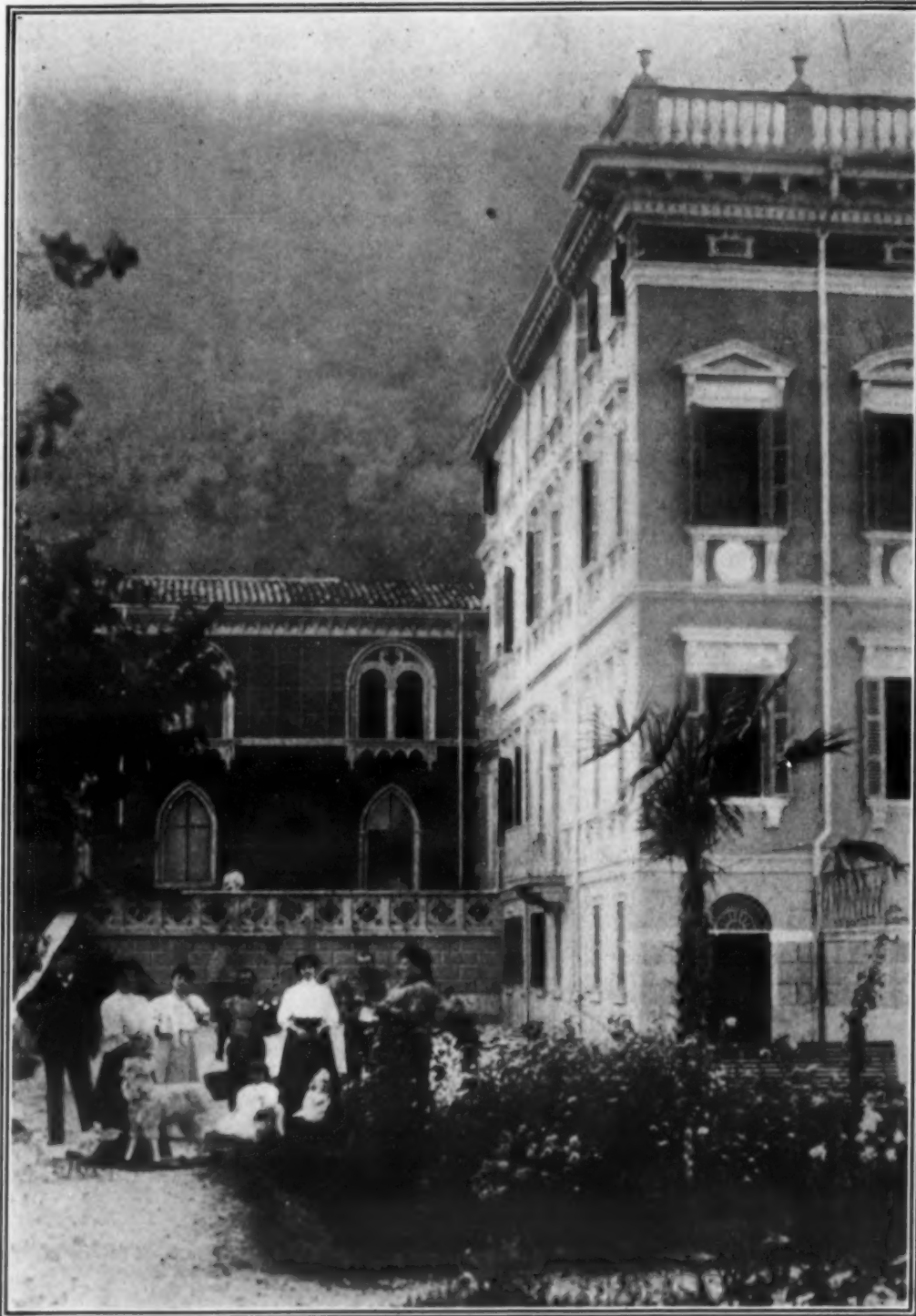
The modern operatic tenor seems to be a more prudent individual than his predecessor of the past generation. Of the various tenors who have recently delighted New York audiences all of them have handsome homes, some estates, in their native country, or perhaps a country of their adoption. Among these it would be difficult to find a handsomer one than that purchased about a year ago by Giovanni Zenatello, and now occupied by himself when in Italy, by his parents and sisters in his absence.

A Veronese, it was natural that he should buy his home in the vicinity of that picturesque and quaint old city. The villa is at a distance of six kilometers from Verona proper, and was built some twenty years ago by Signoretti, himself a once famous tenor. The busts of celebrated musicians which adorn the façade of the villa date from the time of the first tenor's ownership.

But Signoretti was unfortunate, lost his money and was forced to sell the handsome villa, which then became the property of a cardinal. From the latter's heirs, after his death, it was purchased about a year ago by Zenatello for some \$30,000. But this by no means represents the cost of the villa, for its new owner spent at least \$20,000 more in decorating and furnishing it, as well as in making a number of improvements and changes. For instance a complete set of water-works was installed, the water being brought from the mountains back of the villa, and the latest improved plumbing and bathrooms were put in. A gallery for target practice, a court for the Italian game of bocce, something on the style of bowling, a billiard room, and a large concert hall, fully equipped, are some of the features added. The stables contain four fine horses, and two automobiles also make it possible for the occupants of the villa to dash into Verona whenever the fancy prompts them. Zenatello is extremely fond of sport and outdoor amusements of all kinds, so he has ample opportunity for gratifying his tastes.

But the concert hall is one of the features of the villa in which he takes especial pride. It will comfortably seat quite a large audience, and the piano is so far superior to any other instrument that Verona offers, that last season, when the youthful prodigy Miccio Horzowski, the child pianist, visited Verona to give a concert, he sought and obtained permission of Zenatello to use it for his concert, instead of the other piano which had been provided.

The accompanying picture shows also the tenor's family, his father, mother, sister, and

GIOVANNI ZENATELLO'S HOME IN VERONA
The Tenor's Family Is Seen in the Photograph

two cousins, as well as the caretaker of the villa, grouped outside. In addition to the forty odd rooms of the villa proper, there is a private chapel in an outer building approached by a walk covered with a vine draped trellis, the chapel dating from the cardinal's possession.

Much has been said and written about Caruso's beautiful villa in Italy and other tenors have shared in worldly comforts incident to their large salaries. Amadeo Bassi, one of Mr. Hammerstein's principal tenors, has his home in his native city, Florence, and Alessandro Bonci, now of the Metropolitan, has his villa in Bologna. This residence is one of the most attractive and handsomely appointed that any singer has ever claimed. A series of photographic views and a description of it will be published in *MUSICAL AMERICA* next week.

MISSSES SASSARD STORM-BOUND

Young Women Caught in Chicago Blizzard and Delayed

CHICAGO, Feb. 24.—The Misses Eugenie and Virginie Sassard were snow-bound in the recent big blizzard here and spent just four hours going to their destination, eight miles from where they started by train.

Then they had to climb an iron fence for which they were not altogether unprepared, on account of their earlier days of tree-climbing and horse-mounting in southern Texas.

It was a private musical they were bound for and they arrived when about half the evening was done. They were much praised for their courageous braving of the elements.

CHICAGO, Feb. 24.—The first public appearance here of the Misses Sassard in duet recital was one of the artistic surprises of the second section of the local musical season. Although these charming sisters in music were born in Texas, they received their first musical inspiration in Chicago, in the studio of Mrs. Milward Adams, so they are practically natives of the local artistic arcana. In advanced study in Paris they found their artistic metier lay in duet work, and have been signally successful in this line of work for several years past on the Continent and in London. The sisters are contrasting types of beauty, and their voices admirably harmonize. Their programs are selected with care and their success thus far during their tour has been marked. C. E. N.



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"CHILDREN'S CRUSADE" SUNG IN CHICAGO

Apollo Club Under Harrison Wild Gives Pierné's Work—Recitals and Concerts of the Week

CHICAGO, Feb. 24.—The Chicago Apollo Club for its second concert of the season gave "The Children's Crusade" by the Frenchman, Gabriel Pierné, in Orchestra Hall, Monday and Tuesday evenings. This is the first time that this work has been given West of New York. It called for a chorus of 150 children, besides the Apollo Club chorus, and a quartet of soloists. This quartet was made up of three New York singers, Mrs. Viola Waterhouse, soprano, Harriette Cropper, soprano, Frank Ormsby, tenor, and Gustaf Holmquist, bass, of Chicago.

The children's chorus was well drilled, and the young voices rang out with telling precision and spirit. The chorus work allotted the men's chorus of this great work was especially well given. Harrison Wild, the director of the club, had the work of the chorus well in hand, making the performance one of the best that has been given by the Apollo Club in the history of its existence.

"Tannhaeuser" Finely Given

"Tannhäuser" was the opera sung by the Metropolitan English Grand Opera Company at the International Theatre last week. The principals led by Joseph Sheehan and W. W. Hinshaw, with a band of young singers in the chorus, have formed themselves into a company worthy of support of the Chicago musical public. Mr. Sheehan sang *Tannhaeuser* with his usual perfection and was relieved in three performances by Alfred Shaw. W. W. Hinshaw sang *Wolfram* and was relieved by William Beard, who this week made his debut in the opera field. Mr. Beard's success was pronounced from the first; his voice is of excellent carrying quality and his enunciation was excellent. *Elizabeth* was sung by Lulu Jane Abercrombie and she gave good account of herself. Miss Crawford appeared as *Venus*. The opera for the week of March 3 will be "Carmen."

Clarence Bird in Recital

Clarence Bird gave a second of a series of historical piano recitals, Thursday evening, February 20, in Kimball Hall. Schumann and Chopin were the composers to which he devoted himself. His Schumann numbers were "Fantasie" and "Carnaval," which gave his unusual pianistic powers full scope. His technique is at all times sufficient and satisfying, and he does not, at any time, allow the interpretation or coloring of the work to be subordinate to it. From Chopin Mr. Bird selected the Prelude in F Sharp Minor, Fantasie, Mazurka in B Minor and Scherzo in B Minor, and he was as equally enjoyed as in the Schumann part of the program. In variety of tone coloring, this young pianist seems to excel, and while he gives power and brilliancy when the work demands it, he always shows warmth and refinement of expression.

Pangborn-Hickman Recital

Annette Pangborn and Adair Hickman were heard in a joint recital in Cable Hall, Tuesday afternoon last. Mr. Hickman opened the program with two sacred songs by Bach which were followed by an excerpt from Handel's "Samson" and then one old Irish song, one old English song, "Bid Me to Live," by Hatton. Two other groups, one of German and English songs, comprised Mr. Hickman's numbers. His voice is one of excellent quality and is being well schooled. Miss Pangborn, one of Chicago's most satisfactory sopranos, sang from Liszt, Schumann, Brahms and Weil, with charming expression. A duet by Miss Pangborn and Mr. Hickman closed this excellent program.

Milon Harris's Chorus Sings

The Choral Society, under the direction of Milon R. Harris, choir director of the Church of the Redeemer, gave a part song program and "Paul Revere's Ride" by Carl Busch, Friday evening, February 21, at the Church of the Redeemer. The assisting soloists were R. F. Brainard, tenor, R. G. Davis, baritone, and Mrs. Clara Rundborg-Wood, accompanist. The honors of the solo work fell to Mr. Davis, who is a pupil of Mr. Harris' and has an excellent baritone voice of good quality and range. The chorus did admirable work under the baton of Mr. Harris.

Heniot Levy in Recital

A piano recital by Heniot Levy, of the American Conservatory of Music, was given in Music Hall, Wednesday evening, February 19. He began his program by playing Liszt's variations on a theme by Bach, which was followed by a Fantasie, op. 17, by Schumann; two Chopin numbers, an Etude by Liszt, Barcarolle by Rubinstein, "Contrabandiste" by Schumann-Tausig; a Paraphrase by Brahms-Schuetz and Concert Etude by Schlaezer. Mr. Levy has admirable technique and his playing has charm and attractiveness both in brilliant climaxes and in refined moments of expression. C. W. B.

NEW APPOINTMENT FOR ORGANIST HEINROTH

Adds to His Work in Pittsburg by Engagement with Third Presbyterian Church

PITTSBURG, Feb. 24.—Charles Heinroth, city organist at Carnegie Music Hall, has been appointed organist of the fashionable Third Presbyterian Church, of Pittsburg, and assumes his duties there April 1. These, it is announced by the pastor of the church, the Rev. Dr. J. L. McEwan, will not conflict with those of city organist. Ernest F. Jores, who has been organist of the church for a number of years, will become director of the choir. Mr. Heinroth's appointment will, in a large measure, relieve Mr. Jores of strenuous duties.

The Third Presbyterian Church has introduced an innovation in church music in this city, and yesterday Mr. Jores gave a rather lengthy program preceding the regular church services. The organ concerts at Carnegie Music Hall will continue until June as usual, so that Mr. Heinroth's duties will become doubly exacting, since he will give the usual Saturday night and Sunday afternoon concerts at the music hall, as well as at the church services on Sunday. The church, however, intends to make the music a great feature of the Sunday service.

There is no doubt about Mr. Heinroth's popularity in Pittsburg. His concerts at the music hall have been largely attended and his work is highly appreciated by every one. E. C. S.

DISAPPROVES OF MANY ENCORES

Director Schenuit, in Milwaukee, Says Singers Should Give Only One

MILWAUKEE, Feb. 24.—"The time is ripe for singers in general to discontinue the bad practice of giving innumerable encores at recitals and concerts," says Harry F. Schenuit, of the Schenuit Conservatory of Music, in Milwaukee. "Most of the so-called encores are given without any consideration of the nature of the program presented, whether it be classical or popular. Singers should realize that encores are, in a way, just as important in maintaining the standard of the program as are the leading numbers."

"The interspersing of popular ballads as encores in a classical program should never be tolerated. The audience can never sufficiently recover itself to appreciate the remainder of the classical numbers. Vocalists should refrain from such practices and, at the most, should endeavor to satisfy their audiences with but one encore." M. N. S.

Mrs. Mallory's Springfield Recital

BOSTON, Feb. 24.—Mrs. Bernice Mallory, pianist, one of the pupils of Alvah Glover Salmon, the pianist of this city, gave a successful recital last Tuesday evening in Springfield, Mass., under the auspices of the Teachers' Club of that city. Mrs. Mallory's numbers included pieces by Glazounoff, Grünfeld, Mendelssohn, Arthur Bird, Edward Burlingame Hill, Karpoff, Poldini, Mozart, Saint-Saëns, Dohnanyi, Handel and Beethoven. D. L. L.

MME. SAMAROFF PLAYS IN WESTERN CITIES

St. Louis and Houston Audiences Applaud Work of Popular American Pianist

ST. LOUIS, Feb. 24.—With the compelling charm of her personality and her power as a pianist, Mme. Olga Samaroff played herself deep into the hearts of the brilliant and fashionable audience at the St. Louis Woman's Club Monday evening.

Her program included several familiar things. Among them was a new composition by the Russian, Liapounow, entitled "The Chimes." Another Russian selection, which is also new, was "Etiensettes," by Moszkowski. Mme. Samaroff flung it off with tremendous tempo, ending almost out of breath. So persistent was the applause, however, that she laughingly repeated several stanzas.

An intermezzo, composed by Emil Paur, director of the Pittsburgh Orchestra, which was dedicated to Mme. Samaroff, and which has not been printed, was another interesting number.

A plaintive sweetness and delicacy are its characteristics. Grace and sweetness was also blended in the nocturne from Grieg.

Other numbers included Brahms's Rhapsodie, G Minor; a Chopin number; two Wagnerian selections; a Liszt composition and "Nachtstück," by Schumann. The program was closed by the Blue Danube waltz as an encore. The reception which followed was considered one of the affairs of the season at the club.

Samaroff Greeted in Texas

HOUSTON, Feb. 22.—Houston's musical and social aristocracy crowded Turner Hall last week to listen to Mme. Samaroff and the Woman's Choral Club. Capacious as the auditorium is, it was hardly large enough to accommodate all the patrons; quite a number could find standing room only. There was an evidence of the sympathetic attitude of the listeners that scarcely needed the further proof of hearty applause. After each number, when Mme. Samaroff returned to bow her acknowledgment of the hearty applause, she found waiting for her beautiful flowers from friends in the audience. Each time she graciously played an encore.

AT THE PEOPLE'S CONCERT

MacDowell and Beethoven with Paul Dufault as the Soloist

F. X. Arens had his usual hall-filling audience to hear his third People's Symphony Concert, on Friday night, February 21. MacDowell's music was the feature of the program, the numbers played being the third and fourth movements from the "Indian" suite, "In War Time" and the "Dirge."

There were also Beethoven's Seventh Symphony, played excellently, and the Symphonic poem of Liszt "Mazeppa."

Paul Dufault sang with ease and grace Massenet's "O Souverain" from "Le Cid" and, of course, Mr. Arens made his usual explanatory remarks before each number. The orchestra played very well, showing few shortcomings either in individual or combinative effort.

When the People's Symphony Concerts end their season on March 26 and 27, two choruses have volunteered to open a whole new field of music to those who attend these functions. At Cooper Union the Kreutzer Club, and on Carnegie Hall's bigger stage the United German Singing Societies, under Julius Lorenz and Carl Hein, are to sing Grieg's "Sighting Land," Kremser's "Thankful Prayer" and some folk-songs. The orchestra will give a Wagner program.

Reception for Mr. and Mrs. Sammarco

Katharine Metcalf Roof, the well-known short story writer, gave a reception for Mr. and Mrs. Mario Sammarco on Sunday, February 23, at the Pen and Brush Club, in West Twenty-fourth Street. Among those present were Mrs. Kenneth Brown, Olivia Dunbar, Miss Davison, Miss Gregory, Miss Hawley, Mrs. Thompson Seton, Mrs. W. Carman Roberts, Mabel Phipps, Lucille Gillet, John R. Waters, the Misses Waters, Elise Lathrop, Emery Pottle and William M. Sullivan.

MUCK INTRODUCES REGER VARIATIONS

Kreisler Plays with the Boston Orchestra—New York Hears Chadwick Suite

Dr. Karl Muck introduced more novelties to his New York public at last week's concerts of the Boston Symphony Orchestra in Carnegie Hall. On Thursday Max Reger's Variations and Fugue on a theme by Hiller, op. 100, constituted the first part of the program, the remainder of the evening being devoted to Beethoven's Concerto for violin and the overture from Bach's Suite in D Major, No. 3, for orchestra.

On Saturday, an American composer was given the first voice, with George W. Chadwick's Symphonic Sketches, a suite of four orchestral pieces, designated "Jubilee," "Noël," "Hobgoblin" and "A Vagrom Ballad." The familiar baritone aria, "An jenem Tag" from Marschner's "Hans Heiling" followed; Richard Strauss's "Till Eulenspiegel's Merry Pranks," op. 28, and the closing speech of *Hans Sachs* from "Die Meistersinger" completed the program.

The Reger variations on an animated and melodious theme from "Der Erntekranz" by Johann Adam Hiller (1728-1804)—Philip Hale has traced the theme to its source—were gratefully welcomed by a certain portion of the audience, hitherto unfamiliar with the radical composer's larger works. To the other listeners they seemed drawn out to an exaggerated length. There was much charm in the treatment of the theme in many cases and the final fugue was an imposing master-work; the most surprising characteristic of the work as a whole, however, was the same dignity and lack of sensational effects in the orchestration. It was played in the orchestra's best style, which can also be said of the Bach overture.

The soloist was Fritz Kreisler, whose playing of the Beethoven Concerto was marked by the sincerity, breadth and poise of the master interpreter. Such unalloyed enjoyment as Mr. Kreisler's performance of the familiar work afforded is rarely experienced. The audience expressed its sentiments in recalling him six times to receive its plaudits. Among prominent musicians present were Gustav Mahler and Alfred Hertz, the Metropolitan conductors.

On Saturday Mr. Chadwick's sketches, which had been performed individually in other cities at various times since the earliest of them, "Jubilee" and "Noël," were completed, in December, 1895, met with the unmistakable favor of their first New York audience, which was gratifying to those who take the interests of American composers to heart. Versatility and vividness of imagination, aptness of delineation and masterly understanding and command of the resources of the orchestra characterize this suite. Strauss's fascinating "Till Eulenspiegel" was played with captivating spirit and effect, winning Dr. Muck and his men an ovation. Anton Van Rooy, the Metropolitan baritone, sang the Marschner aria and the Wagner scene in his well-known dignified manner.

VON NIESSEN-STONE HEARD

Popular Mezzo-Contralto Sings at Concert of New York German Society

Matja von Niessen-Stone, the German mezzo-contralto; Richard Arnold, concertmaster of the Philharmonic Society, and W. H. Barber, pianist, provided the program for the concert of the German Housewives' Society, of New York, at Mendelssohn Hall last Friday afternoon.

Mme. von Niessen-Stone was in fine voice and displayed her well-known resourcefulness of expression and refinement of delivery in Cornelius's "Komm, wir Wandeln," Schumann's "Der Abendstern," Loewe's "In der Kirche" and "Hochzeitslied" and English songs by Foote, Hammond and MacDowell. Mr. Barber played compositions by MacDowell, Chopin, Schumann and Liszt with distinction of style, and joined Mr. Arnold in Grieg's Sonata in F for piano and violin. The audience was large and appreciative.

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CHICAGO AUDIENCE APPLAUDS KNEISELS

Rudolph Ganz Soloist at Concert of Chamber Music in Music Hall

CHICAGO, Feb. 24.—After several seasons under the enterprising ministry of F. Wight Neumann the Kneisel Quartet, on Sunday afternoon, attracted an audience that fairly overflowed Music Hall. This indicates that the appreciation for chamber music is growing in Chicago and this season's series are destined to be not only pleasant but profitable. With each succeeding concert the attractiveness of the Kneisel programs increases, something that can be remarked of comparatively few organizations; and familiarity with their playing serves to deepen admiration for this remarkable organization. Their current bill opened with an unfamiliar quartet of Bach in G minor, a studied but unemotional composition that had admirable interpretation to the disadvantageous perfunctory performances too frequently given this great composer by pianists and orchestras. The Kneisel players reveal in its true colors the polyphony of Bach as it was originally devised for the careful and harmonious "Voices of the Strings." Subsequently they played the F Major Quartet of Beethoven, one of the most difficult of the "Rasoumowsky" class, threading its contrapuntal mazes and revealing its deep emotional significance with ease, giving all of its harmonic color-telling tonal value. The finale was Tchaikowsky's Trio, op. 50, for violin, cello and piano, one of the strongest and finest that ever came from the pen of the great Russian. Rudolph Ganz played the piano part strikingly, and the work of Mr. Willeke, the new 'cellist, was in all points admirable. C. E. N.

MR. CARTWRIGHT'S ACTIVITY

Boston Baritone Busily Engaged During the Past Week

BOSTON, Feb. 27.—Earl Cartwright, one of Boston's most popular and successful baritones, has been having a busy week. On Wednesday evening Mr. Cartwright was one of the soloists with the Fitchburg (Mass.) Choral Society at a production of Smith's "The Red King." Mr. Cartwright also sang a group of songs which included Tchaikowsky's "Don Juan Serenade," Cowen's "The Border Ballad," Socc's "Love Me Not," and Manney's "I Love and the World Is Mine."

Mr. Cartwright sang two numbers from the "Serious Songs" by Brahms, at the memorial concert given by the Thursday Morning Club, at Jordan Hall, in remembrance of Miss French, who was for many years president of the club.

This afternoon Mr. Cartwright sang a group of songs at the Charity Club concert at the Vendome, and in company with John Chipman, tenor, Miss Hager, soprano, and Miss Cook, contralto, he sang Wilson's "Flora's Holiday."

This evening Mr. Cartwright joined with George Dean, the tenor, and Ralph Osborne, baritone, in an "Operatic Evening" at the Boston City Club. Selections from "Faust" and "Martha" were given. Mr. Cartwright, Mr. Dean and Mr. Osborne are among Boston's most prominent male singers. D. L. L.

HUGO RECITAL IN BRIDGEPORT

His Pupils, with Those of H. W. Greene, Please Large Audience

BRIDGEPORT, N. H., Feb. 24.—The pupils of John Adam Hugo, assisted by the pupils of Herbert W. Greene, gave a students' recital at Warner Hall, on the evening of February 19.

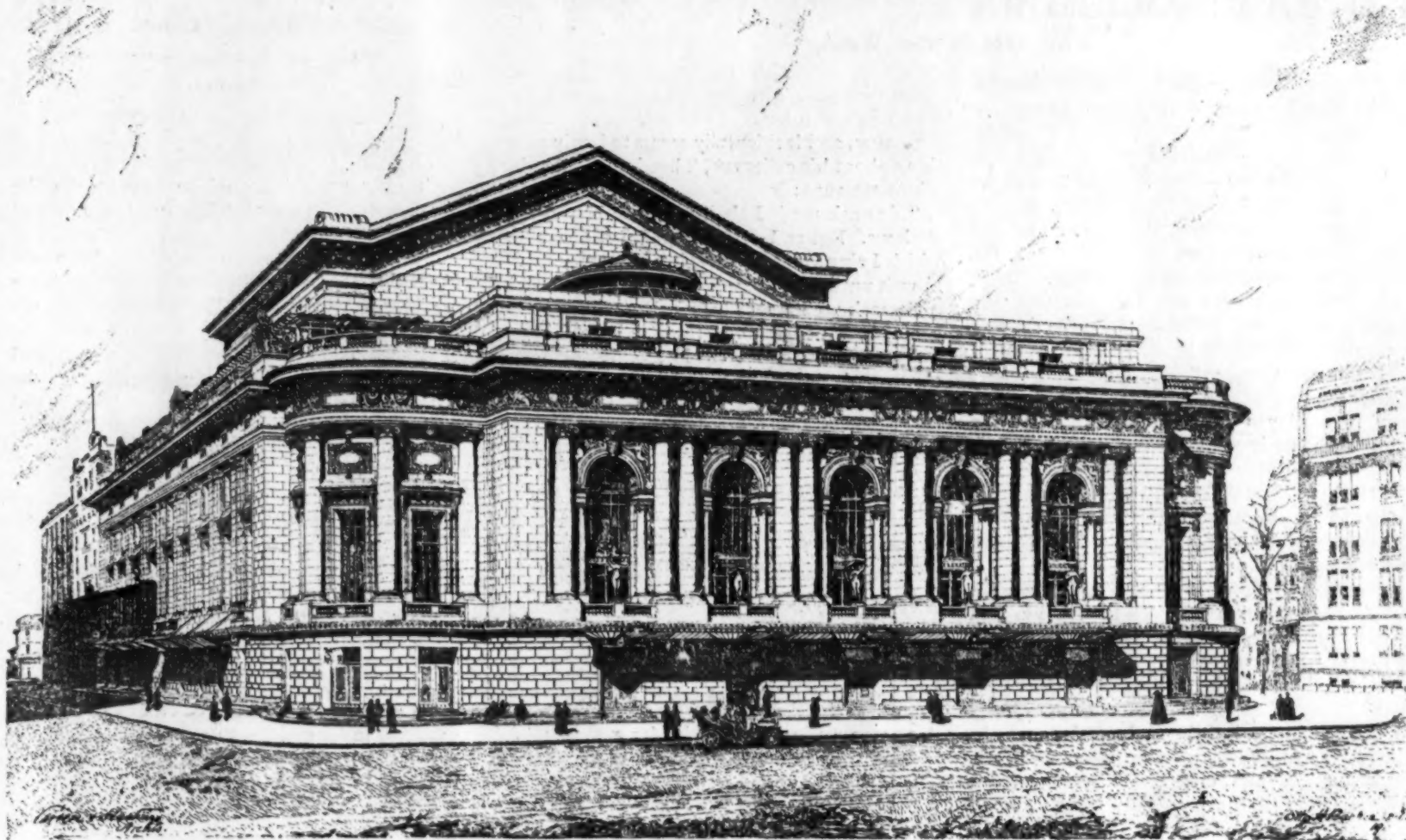
Those who took part in a program, made up of Mozart, Bizet, Elgar, Mendelssohn and Squires's compositions, were Gertrude Evers, Louise Doerner, Ruth Benjamin, Sidney Colborne, Jennie Herman, Mildred Smith, Mabel French and Henri d'Eiermann.

Pupils of both the musicians reflected credit on their masters and pleased their audience greatly.

Thomas L. Phillips's Success

Thomas L. Phillips, a young lyric tenor and a member of the Mehan Studios' artist class, has just been engaged for the choir of Holy Trinity Church, Harlem, beginning May 1. Mr. Phillips has for two years sung at New York Avenue M. E. Church, Brooklyn. He already has made a reputation in the Middle West as a concert singer and evidently has a bright future.

PROPOSED AUDITORIUM IN WHICH LIGHT OPERA WILL BE GIVEN IN NEW YORK



Front View of the Proposed New Theatre

To music lovers in New York the proposed New Theatre, to be erected on the block between Sixty-second and Sixty-third streets, on Central Park West, will be of special interest, as light opera performances will be given on certain nights of each week. The corrected plans for this edifice were given out this week by the architects, Carrere and Hastings.

As now planned, the New Theatre, which is to cost nearly \$2,000,000, is to be carried forward with sufficient speed to allow the roof to be in place next Autumn. The foundations are finished and the contract for the stone work has been let.

The New Theatre, which is to be to New York what the Théâtre Français is to Paris, an institution for dramatic and musical art, offering performances that will furnish standard plays, operas and acting, will cover a plot 200 by 225 feet.

The exterior style is Italian renaissance and the material Indiana limestone. A two-story colonade is crowned by a rich cornice and balustrade.

There are seventeen entrances for the public. The auditorium is approached by a circular corridor eighteen feet wide, which will serve as a foyer. In addition, there is a large foyer on the

second floor. There are two main staircases at either end of the front, circular in shape and double, so that persons may pass up and down without meeting each other.

The auditorium, which will seat, including the boxes, twenty-three hundred persons, is wide and shallow, with two tiers of boxes and two balconies. The stage is 100 feet wide and sixty-eight feet deep, with a proscenium arch forty-five feet wide and forty feet high.

Heinrich Conried has accepted the invitation of the founders to be the director of the institution, with control of its artistic management in his hands.

PHILADELPHIA TENOR IN RECITAL OF SONGS

John Braun Makes Favorable Impression in Presentation of a Varied Program

PHILADELPHIA, Feb. 24.—John Braun, one of the most talented tenors of this city, was heard Friday night in an unusually interesting song recital in Witherspoon Hall. His program was arranged with excellent taste and showed the breadth and catholicity of the singer's musical knowledge.

Mr. Braun is the possessor of a strong, clear voice which he uses to fine advantage, showing the effects of his splendid training both in this country and abroad, and to this he adds a rare insight and intelligence that lends distinction to anything he does. His numbers embraced works by Franz, Schumann, Wagner, Chadwick, Henschell, Gounod, Delibes, a group of exquisite old English songs, an especially dainty song by Ellis Clark Hammann, his accompanist, and many others.

Mr. Braun is rapidly making an enviable place for himself and will be heard with Mme. Galski at next week's concerts of the Philadelphia Orchestra. H. M. N.

Hofmann in Philadelphia

PHILADELPHIA, Feb. 23.—Josef Hofmann's final piano recital at the Academy of Music yesterday afternoon was a veritable triumph for this sterling young artist. Since the days when he was an infant prodigy, Hofmann has won a steadily increasing following and the big audience yesterday was another proof of his popularity in this city. And well did he deserve his reception. Such pianism as he exhibited is rarely heard. His intensely difficult program seemed to bother him not at all and every gradation of shading and expression, from one extreme to the other, was given by him without any apparent extra effort. In the massive Wagner transcriptions—the "Walküre" and the "Tannhäuser" Overture—he seemed to surpass the ordinary limits of human possibilities and his effects were simply amazing. The Beethoven Sonata Appassionata and a group of Chopin numbers revealed him in another light and, in all, it would have been difficult to pick flaws.

TO GIVE SONG RECITAL

Ellen Learned Will Present Interesting Program in Mendelssohn Hall



Ellen Learned

Another young American singer will be heard in Mendelssohn Hall, New York, next Tuesday afternoon when Ellen Learned gives her recital of songs. An interesting program has been prepared for this contralto, including items from the works of Secchi, Bach, Schubert, Goldmark, Franz, Brahms, Grieg, Strauss, MacDowell and other composers.

Miss Learned received all her training in this country and has been successful both as a soloist and teacher. Besides the church singing, she has appeared frequently in concerts, festivals and private musicales. Miss Learned has been especially interested in training voices of Polish and Russian girls on the East Side and in this way has discovered some exceptionally talented youngsters.

She will be heard, also, next Wednesday evening at Sam Franko's concert of old music, when she will sing a Bach aria.

MARCHESI AND LEHMANN WANT TO SING HERE

Both Artists Offer an American Manager Terms for a Tour of This Country

Reports of the large salaries being received here by certain opera singers and the packed houses that have greeted concert favorites have inspired many foreign singers with a desire to appear here. Many of these artists demand much for their services.

Two artists who have recently written to an American manager submitting terms for American engagements are Blanche Marchesi, who has been successful in Wagnerian and other rôles, and Liza Lehmann, of "Persian Garden" fame. Julius Francke recently received letters from both. Marchesi made these demands: At least twenty appearances with philharmonic orchestral societies and forty engagements in all; travelling expenses coming over and returning; travelling expenses in this country, and \$250 for each appearance.

Mme. Lehmann wanted \$400 a concert; railroad expenses here for herself and husband; her husband to conduct the orchestra; the engagement of a soprano, contralto, tenor, baritone, bass and boy soprano.

Kubelik at Hippodrome March 15

It was announced this week that Jan Kubelik will give a recital Sunday, March 15, in the Hippodrome, New York, assisted by the Russian Symphony Orchestra.

The Marshfield, Wis., Choral Society is planning to give the first of a series of concerts early in March. New voices are coming into the society and rapid progress is being made. The work is under the charge of Edwin Howard, who is having remarkable success with it. Later in the year, it is hoped to present a cantata or a light opera.

Albert Quesnel, the American concert tenor, is soon to go to Paris, to enter upon a three years' engagement at the Opéra Comique. He is of French parentage and has been for several years soloist of the Church of the Divine Paternity, New York.

GANZ SOLOIST WITH ST. PAUL ORCHESTRA

Swiss Pianist Plays Concerto by
Tschaikowsky in Admirable
Manner

ST. PAUL, Feb. 24.—The St. Paul Symphony Orchestra, N. B. Emanuel, conductor, gave its fifth symphony concert of the season Tuesday night in the Auditorium. Rudolph Ganz, the Swiss pianist, was the assisting soloist.

Conductor Emanuel and his men won the encomiums of the audience in a gratifying rendition of Mozart's beautiful Symphony in C Major, the "Jupiter."

The Funeral March from "Götterdämmerung" was played in commemoration of the twenty-fifth anniversary of Wagner's burial at Bayreuth, February 18, 1883. This number and the "Ride of the Valkyries" demonstrated the continued improvement of the brasses in particular, and a marked general gain in the orchestra as a whole.

Mr. Ganz chose for his concerto the splendid B Flat Minor, op. 21, by Tschaikowsky, and played it magnificently. The impelling strength of the artist infused the orchestra with a responsive virility which marked the performance of the concerto as one of the most powerfully impressive numbers of the orchestral season. In it artistic sensibilities were gratified to an extreme degree, and civic pride glowed in a demonstration of the possibility of the city to support an organization which brings such an opportunity for education and entertainment.

Mr. Ganz's solos numbered the Brahms Capriccio in B Minor, "Chant Polonais," by Chopin-Liszt, and Chopin's Scherzo in B Flat Minor. His encore numbers were a Liszt "Liebestraume" and "The Dwarfs," by Grieg. The program closed with Svendsen's "Norwegian Rhapsody," op. 19, No. 2. F. L. C. B.

Hofmann-Kreisler Combination

A musical climax of the season will be a series of Hofmann-Kreisler combination concerts, which Henry Wolfsohn announces will take place during the month of April. The two great artists will appear jointly in the principal cities of the Middle West and the East, including two joint recitals in New York at Carnegie Hall.

JOURNET SAILS DISSATISFIED

French Basso Not Certain of Returning to
Metropolitan Next Year

Marcel Journet, the French basso, of the Metropolitan Opera House, sailed for Europe on Saturday, ostensibly on account of ill-health. Before leaving, Mr. Journet sent a note to a friend in which he gave the true reasons for his departure, and incidentally seems to imply something about his colleague, Theodore Chaliapine. The note runs:

"You ask me if I shall return to New York? Perhaps. But as I desire to sing first bass rôles, which I sing in other cities, it is necessary for me to wait until I am sixty-one and have a voice like a Cossack with a cold before they will call me a genius and pay me one thousand six hundred dollars a night—unless the ideas of the managers change, which is to be hoped for."

Mr. Journet will sing in London in the Spring season.

One Went Singing

(From the Outlook.)

One who went singing on the long highroad
Upon his shoulders bore a heavy load.

A sobbing child delayed him with its clinging—
Tender, low, and strangely sweet his singing.

And when he shared a drooping comrade's ills,
His song rose cheerily to meet the hills.

A woman walked beside him for a space;
He bore her load, and matched her feeble pace.

Then laborers in distant fields stood still
To hear his song, and felt their hearts athrill.

Footsore, he plodded on through evening dew;
Yet still his song rose bravely to the blue.

The Heidelberg Academic Choral Union, Prof. Philip Wolfrum, conductor, is preparing a concert to be devoted to the choral works of Max Bruch, who has greatly augmented the available repertoire of male choruses.

Ludwig Wüllner, the German lieder singer, who is to make a tour of America next Fall, gave an interesting program in Dresden a fortnight ago, when he sang Strauss's "Nocturno," Liszt's "Petrarca Sonette" and songs by Weingartner and Wolf and declaimed "Das Hexenlied" by Wildenbruch-Schillings.

CINCINNATI SERIES OF CONCERTS ENDS

This Week Marks Last Program of
Season by a Visiting
Orchestra

CINCINNATI, Feb. 24.—The concerts by the Pittsburg Orchestra next Friday afternoon and Saturday evening, with Emilio de Gogorza as soloist, will be the last of the series of concerts given this season by the Cincinnati Symphony Orchestra Association. No statement has yet been made by the board of directors of the Orchestra Society as to future plans, and local concert-goers will be greatly interested in the annual report of the association, which will probably be made in May.

To-night Herbert Witherspoon, assisted by Mrs. Samuel Assur, will give a recital in the Sinton, and on the afternoon of April 9 Josef Hofmann and Fritz Kreisler will be heard at the Grand Opera House.

Last Friday evening the Friday Musical Club gave an excellent program at the home of Mrs. Emil Wagner in Clifton. The following members of the club assisted: Voice, Mrs. Wiederstein, Mrs. Gilsey, Mrs. Wagner, Mrs. Harry Pugh, Mme. Alvano, Miss Loge, Lottie Oeh, Alma Fahrenbruck, Maud Rains; piano, Gertrude Shrader, Flora Foster and Minnie Stowe; violin, Stella Oeh and Mrs. Von Seggern.

On last Saturday night Douglas Boxall of the Conservatory faculty played at the soirée of the Alliance Française, and on the evening of the 21st he played at Glendale College. Mr. Boxall will be heard in Knoxville, Tenn., on Friday evening, February 28, and on March 2 will give a recital at the Conservatory of Music of Cumberland University at Lebanon, Tenn.

F. E. E.

Organist Bradley's Appreciation

To the Editor of MUSICAL AMERICA:

I have pleasure in enclosing renewal subscription of \$2.00 for your very valuable paper, which is a credit to the editor and an acquisition to all musical people. Those whom it has not yet reached are missing a good thing.

FRANK BRADLEY,

Organist, Church of the Messiah, Detroit, Mich.

MARY GARDEN APPRECIATIVE

Singer Rewards Manhattan Attachés with
Costly Gifts

After the première of "Pelléas et Mélisande" at the Manhattan Opera House last week, Mary Garden sent for Mr. Hammerstein's stage manager, Jacques Cointi, and thanked him for what he had done to make the opera such a success. She presented him with a scarf pin, an emerald surrounded with diamonds.

To Theodore Reisig, the master machinist, Miss Garden gave a gold watch and chain, and to Julius F. Dowe, chief scene painter, a silver cigarette case. In Paris two months with twenty-two rehearsals were required for the scenery and lights of the production, while only three days were available at the Manhattan.

Damrosch Engages Cunningham

Eight Carnegie Hall engagements will be filled by Claude Cunningham, the baritone, before the end of this season. The New York Symphony Orchestra has just engaged him for three performances of Beethoven works, which will be given in the Beethoven Symphony Cycle. This admirable young artist will be heard in "Fidelio" March 8, in a group of Beethoven songs, with piano, violin and 'cello, on March 29, and on April 5 he will sing the Ninth Symphony and the Benedictus from "Missa Solemnis."

He has also been reengaged by the New York Oratorio Society. On April 16 he sings the Bach Passion Music under Frank Damrosch.

Entertaining Visiting Musicians

LOS ANGELES, Feb. 22.—The Gamut Club is arranging to entertain, at its next monthly dinner, Ignace Paderewski and his party, Mme. Modjeska and Count Bozenta, Fritz Kreisler and wife. The guests of honor, at the last meeting of the Gamut Club, were ten of the principals of the "Madama Butterfly" Company, playing at that time in this city. Among those present were Phoebe Strakosch, Elizabeth Wolff, Walter Rothwell, Harriet Behnee, Dora De Fillipe, Vernon Styles, Otley Cranston and others. It was a jolly evening, butterfly souvenirs were laid at each plate and a splendid program was rendered, the artists of the company taking part in the program.

Karl Flesch, the violinist, has resigned his position as teacher at the Amsterdam Conservatory and will move to Berlin.

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NEW YORK HAS NEW CLUB OF MUSICIANS

The Bohemians' Membership List Includes Many Well-Known Names

A new musical society has been formed in New York called the Bohemians, composed of some of the best musicians of this country. The club is the outgrowth of a dinner that was given to Rosenthal before the departure of the pianist last season, and the aims are to promote good fellowship among the resident artists and teachers, which may lead to the establishment of their own clubhouse later. The names of those at the head of the society and of some of the members are sufficient guarantee of the standing which the new organization will enjoy, and with a membership limited to seventy-five, one-sixth only to be associate members, the standard will be kept high.

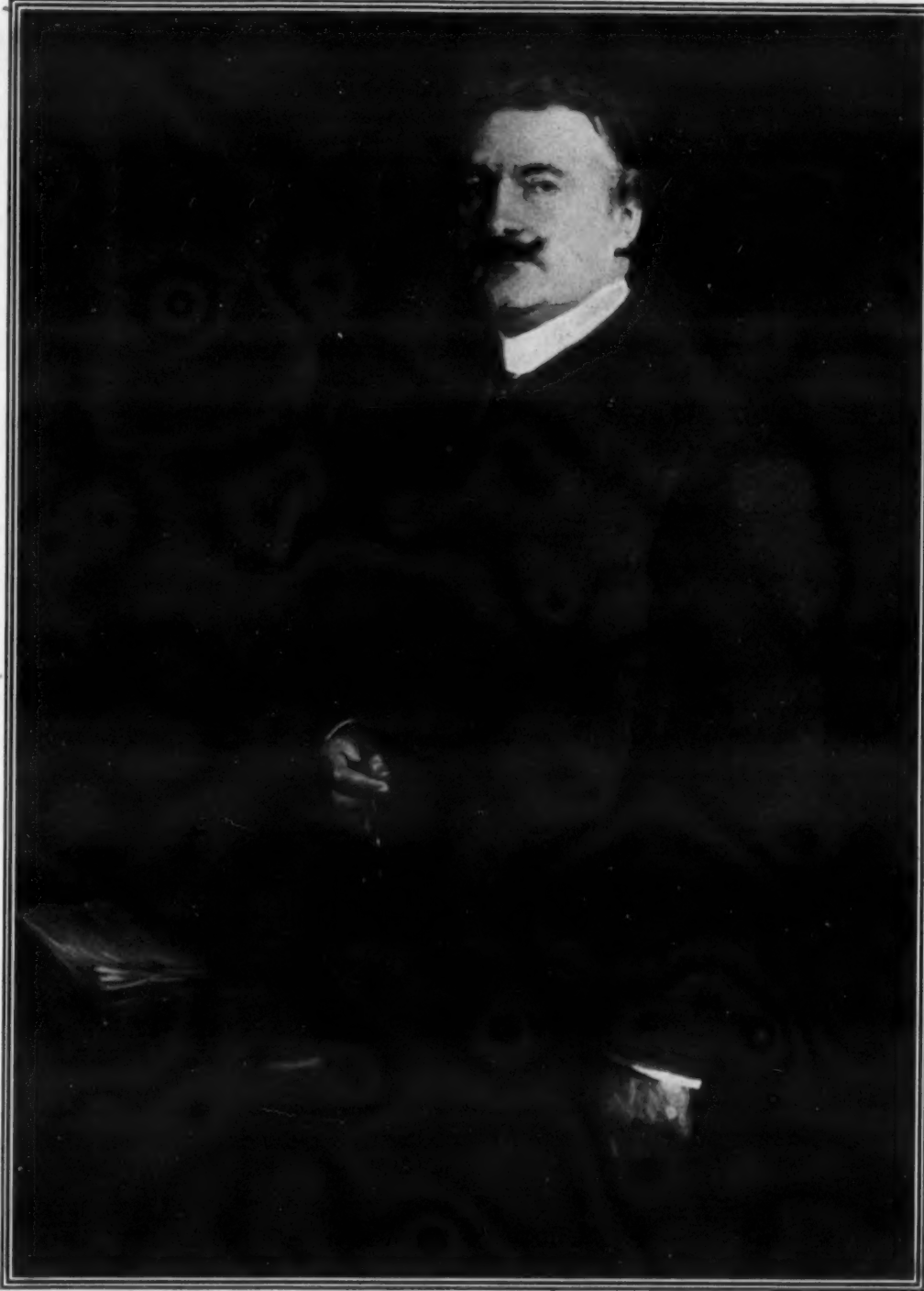
The officers and charter members include Rubin Goldmark, president; Rafael Joseffy, vice-president; August Fraemcke, secretary; Hugo Grunwald, treasurer. The directors are Bruno Oscar Klein, Carl Hein, H. Schreyer, Julius Lorenz, Max Spicker, Paolo Gallico and Sigmund Herzog. The members include Henry Holden Huss, Arthur Claassen, Ferdinand von Inten, Gustav Becker, H. von Dameck, Carl Figue, Alexander Lambert, Constantin von Sternberg, of Philadelphia; Frederic Mariner, William H. Barber, Arthur Whiting, Albert von Doenhoff, Paul Tidden, Arthur Mees, Arnold Volpe, Louis Osterle, Arthur Argiewicz, William Ebann and others. The associate members are Dr. George Jacoby, Alfred Seligman, Jean Bry, Joseph Strauss, John M. Beck and Morris Sternberger. Albert Reiss and Mr. Mühlmann, of the Metropolitan Company, are also active members.

The musical features are given in the presence of the families and a few friends, but the socials are exclusively for the members. Last Saturday night the guests enjoyed the rare privilege of hearing Rafael Joseffy, who, with Henry Holden Huss, gave a fine reading of the Mozart Sonata in D Major for two pianos. Mr. Huss was also heard as composer, a group of his delightful songs being sung by Mme. Hildegard Hoffmann-Huss, with the composer at the piano. The Beethoven trio for strings, op. 8, in D major, was given by Messrs. von Dameck, Kovarik and Ebann. The program was followed by a banquet, when addresses were made by Messrs. Goldmark, Sternberg, Dr. Jacoby and others.

Katherine Ricker's Engagements

BOSTON, Feb. 24.—Katherine Ricker, the contralto, sang with marked success at a private recital at the Tudor last week, and was also heard at a concert before the Dorchester Woman's Club during the week. Miss Ricker has a number of important engagements for the balance of the season and it is evident that this is one of her most successful years in concert work. Miss Ricker's engagements next month will include a concert at the Park Street Church, in this city, on the 22d and a concert in Athol, Mass., on the 25th. D. L. L.

NEW PORTRAIT OF CARL POHLIG



The above excellent portrait of Carl Pohlig, director of the Philadelphia Orchestra, is the work of W. W. Gilchrist, Jr., son of the conductor of the Mendelssohn Club, of Philadelphia. The painting is now on exhibition in the Academy of Fine Arts in that city.

POHLIG NOT WELL ENOUGH TO DIRECT

Wassili Leps Takes His Place at Philadelphia Orchestra Concerts

PHILADELPHIA, Feb. 23.—Conductor Carl Pohlig was unable to direct at this week's concerts of the Philadelphia Orchestra, the injuries which he received in the recent railroad wreck still confining him to his bed. His physicians report that he is well on the road to recovery and will almost certainly be able to direct his forces next week.

The orchestra, minus only a few of those more seriously injured, appeared at the usual concerts Friday afternoon and last night under the direction of Wassili Leps, well known through his compositions, both orchestral and vocal. Mr. Leps acquitted himself very well on such short notice, holding his men together as though long accustomed to the desk, and interpreting the numbers with considerable distinction.

He changed the program, presenting works with which the orchestra was familiar and thus relieving the musicians of any severe tax upon their already shattered nerves. Massenet's "Phedre" Overture, Schumann's Fourth Symphony and Liszt's Second Rhapsody made up the orchestral numbers, while Ernest Hutcheson, the soloist, played Saint-Saëns's G Minor Piano Concerto. Mr. Hutcheson was very well received and played with his usual artistic intelligence and remarkably fine technique.

Next week's concerts will present an all-Wagner program. Mr. Pohlig has chosen the "Ride of the Valkyries" and the overtures to "Lohengrin," "Tannhäuser" and "Meistersinger." The soloists, Mme. Galski and John Braun, tenor, will be heard in numbers from "Götterdämmerung" and "Die Walküre."

The "Faust" Symphony, which was to have had its first Philadelphia performance last week, will be given later in the season and, in consequence of the postponement of these concerts, the season will be extended one week, making the final events fall on March 20-21.

H. M. N.

WILLIAM H. LEE'S MUSICALE

New York Teacher Presents His Pupils in a Comprehensive Program

William H. Lee gave a musicale on Wednesday evening of last week for his advanced pupils at his home studio, No. 505 West One Hundred and Twenty-fourth Street, as which Frances Van Veen sang effectively Bemberg's "Nymphs et Sylvanus," also the Jewel Song from "Faust" and "The Year's at the Spring," by Beach. Sarah Goldstein, of Montreal, sang Saint-Saëns's Cantabile from "Samson and Delilah," also "Twas April," by Nevin.

Of the Brooklyn pupils, Miss Latimer, contralto, sang "Absence," by Allittsen, and "Still as the Night," by Lohr. Miss Thayer, soprano,

sang "The Nightingale," by Penn, and "Parlate d'More" from "Faust." Mr. Latimer, baritone, sang "I Know a Lovely Garden," by d'Hardelot. Mr. Scholfeld, baritone, sang the "Farewell Song" from "Trumpeter of Sachingen."

Mr. Wellman, also baritone, sang "Lord God of Abraham" from "Elijah," and Mr. Jackson, tenor, "Ouvre les Yeux Bleus," by Massenet. Mrs. Lee contributed to the enjoyable program by singing "Obstination," by H. de Fontenailles, and in a duet from "Favorita" with Mr. Lee. Mr. Lee sang two songs, "Spring, My Dear, Is no Longer Spring," by Allittsen, and Linden's "Where the Abana Flows." Masters Vanstan and Raymond Lee, sons and pupils of Mr. Lee, sang "Could I Love Thee More?" by Miller, and "Jerusalem" from "St. Paul."

Mrs. Boice-Hunsicker's Recital

PHILADELPHIA, Feb. 22.—Mrs. Helen Boice-Hunsicker, soprano, of New York, and her sister, Miss M. Frances Boice, reader, of this city, last night gave one of the most interesting of the recitals in which they have been heard at the Hazletine Galleries during this Winter. The program introduced many novelties, Miss Boice reading from Hertz's "King Rene" and selections from Molière and from Phillips' "Ulysses," and Mrs. Boice-Hunsicker singing some folk-songs. These recitals have been welcome additions to the season's musical events as they have reintroduced a singer who, before she moved to New York, was a great favorite among local artists. They have also brought more prominently before the public a reader who, while long known here as a teacher, has only recently consented to adopt the platform. H. M. N.

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BOSTON CHORUS IN VERDI REQUIEM MASS

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BOSTON, Feb. 24.—Verdi's Requiem Mass, in honor of Manzoni, was performed last night at the seven hundred and sixty-first concert of the Handel and Haydn Society. Emil Mollenhauer conducted, H. G. Tucker was the organist, and J. W. Crowley was the concert master of the Boston Festival Chorus. The soloists were Mrs. Kileski-Bradbury, Mme. Isabelle Bouton, Daniel Beddoe and Frederic Martin. The audience was large and enthusiastic.

"The performance of this emotional work," says Philip Hale in the Boston *Herald* "must necessarily be dramatic. . . . Nothing could have been more thrilling than the trumpet fanfare and the tremendous explosion that follows in the lines beginning 'Tuba mirum.'"

"The trumpeters, it is true, were not stationed in various parts of the hall; they were all on the platform, and were thus under immediate control. What was possibly lost in an imaginative way was made up by the sure and irresistible result."

"Nor was the dramatic singing of the chorus in the 'Dies Irae' the only feature of the choral performance."

"The divinely beautiful opening 'Requiem' was sung with exquisite effect, and the performance of the 'Sanctus' was impressive, although in the flowing hymn-like section there were not enough violins to give the whole effect; their figure was almost lost."

But all the critics admit that the performance was a notable one.

CRITICS IN MANY CITIES LAUD KATHARINE GOODSON

New Haven, St. Louis, Chicago and Louisville Newspapers Speak in High Terms of Her Work

Recently Katharine Goodson, the distinguished English pianist, played with the New Haven Orchestra, Dr. Horatio Parker conductor, the Tchaikovsky Concerto in B Flat Minor. The daily papers were most laudatory in their comments of Miss Goodson's performance.

Miss Goodson has also recently given a recital in Chicago; has appeared with the St. Louis Symphony Orchestra, Max Zach conductor, in St. Louis, and before the Musical Art Society in Louisville, Ky.

The papers in St. Louis found in Miss Goodson's playing the virile power of a man, a deal of expressive art, a charm and a delight, and a poetry which were all convincing; while the opinions of the Chicago press are summed up in what Mr. Hubbard, of the Chicago *Tribune*, has to say. He writes as follows: "Miss Goodson is a pianist who has studied with beauty as her ideal and has advanced far toward its realization. She has a remarkably fine success with the lyric in piano playing, and to have this is to make piano playing interesting and of art worth."

The critical opinion in Louisville was that Miss Goodson lifts her audience to an eminence where it breathes the pure atmosphere of true musical inspiration, which is always the real mission of genuine art.

Fritz Kreisler begins his Californian tour in Los Angeles on Monday night, and after a week touring southern California he will go to San Francisco where he will play five recitals, after which he goes to the Northwest for two weeks, playing in all twenty concerts. He will not return to New York again until the date of his joint appearance here with Josef Hofmann, which will be the middle of April.

OGDEN CRANE PUPILS PRESENT TWO OPERAS

"A Virginian Romance" and "Cavalleria Rusticana" Sung in Highly Creditable Manner



ANNA BORGFELDT

Contralto Who Sang in "Cavalleria Rusticana" Last Week

The excellent work being done by Mme. Ogden Crane's American School of Opera, in New York, was illustrated at the performance in Carnegie Lyceum on Wednesday evening of last week, when H. Loren Clements's musical comedy, "A Virginian Romance," and "Cavalleria Rusticana" were presented by pupils.

The orchestra was under the direction of Domenico Savino and Otto Weisel had charge of the stage. Both works were given in a highly creditable manner, the various participants showing marked improvement in singing and acting over their appearances on previous occasions. In "A Virginian Romance" especially good work was done by Kate Moustaki as *Aunt Nancy*, Nanette Willoughby as *Dorothea Kent*, and William Brandon as *Colonel Havery*. The cast included, also, Loretta Donihee, Edith Williams, Lilian Vetter, Otto Weisel, Athos Leveridge, Robert Raymond, Julien Tempest, Jack Mellon and Ethel Holten.

The cast of "Cavalleria Rusticana" included Maria C. Pacheco, Nanette Willoughby, Frank Malone, William Moore and Anna Borgfeldt. Miss Borgfeldt, as *Lucia*, came in for a big share of the applause. She has a fine contralto voice and her dramatic ability qualifies her as a talented character actress.

Brice Trio Plays in Boston

BOSTON, Feb. 25.—The Brice Trio—Pearl Brice, violin; Margaret Gorham, piano, and Katharine Halliday, cello—gave a concert in Potter Hall last evening. The program included Beethoven's Trio in C Minor, op. 1, No. 3, Arensky's Trio in D Minor, op. 32, Bossi's Trio Sinfonico in D Major, op. 123, "In Memoriam" and "Novelletta"; Miss Halliday played Bargiel's Adagio and Popper's Vito (Spanish dance); Miss Brice played Sauret's "Elegie."

D. L. L.

Marquis Salvatore de Castrone's Death

PARIS, Feb. 20.—Marquis Salvatore de Castrone, husband of Mathilde Marchesi, died today. Marquis de Castrone was eighty-two years old. He was a co-worker with Garibaldi and sacrificed his own considerable fortune for the cause of Italy. He was a political refugee and was singing under the name of Marchesi when he married the woman who subsequently gained a world-wide reputation as a teacher of singing.

NEW TRIUMPHS FOR TORONTO CHORUS

Dr. Vogt's Mendelssohn Choir Surpasses Its Previous Achievements in Annual Concerts—Stock's Orchestra Shares Honors—Many Present from Distant Cities

TORONTO, Feb. 22.—It is generally conceded that Toronto's Mendelssohn Choir, A. S. Vogt conductor, which took New York by storm last year, surpassed all its previous records in its annual cycle of concerts in its home city last week. Massey Hall, which has a seating capacity of 3,500, was crowded for each of the four concerts, and even then many who desired to attend were unable to get in at all.

The international import of these events was again demonstrated by the fact that several of the Buffalo papers devoted columns to a review of this year's series, while the *Rochester Post-Express* gave four columns of last Monday's issue to the subject. Many prominent musicians came especially from New York, Chicago, Boston, Philadelphia and other American cities, while, as a matter of course, there were representatives of all the principal Canadian cities and towns. Departing from its associations of previous years, the chorus had the cooperation of the Theodore Thomas Orchestra, of Chicago, in its first three concerts this time, and at the last Josef Hofmann, the well-known pianist, and Claude Cunningham, the American baritone, assisted. The soloists earlier in the week were Janet Spencer, contralto, Marie Stoddart, soprano, and Gwyllim Miles, baritone. The complete programs were as follows:

MONDAY: Wagner's "Huldigungsmarsch"; Grieg's "Olaf Trygvason"; Beethoven's "Leonore" Overture, No. 3; Lotti's "Crucifixus," in eight parts; Palestrina's "Hodie Christus Natus Est" for double choir; Cornelius's "Christmas Song"; Brockway's "Hey Nonino"; Stewart's "The Cruisken Lawn"; Richard Strauss's Serenade for wind instruments; Hugo Wolf's "Italian Serenade"; Parry's "Blest Pair of Sirens" and Liszt's "Les Preludes."

TUESDAY: Brahms's "Academic Festival" Overture; César Franck's "Psalm 150" and Symphony in D Minor, the "Sanctus" and "Hosanna" from Bach's Mass in B Minor; air from Bach's Orchestral Suite in D Major; four a capella choruses—Gounod's "All Ye Who Weep"; Michael Haydn's "Darkness Was Over All"; Lassen's "Thou Alone" and César Cui's "Spring Delight"—and Strauss's "Death and Transfiguration."

WEDNESDAY: Brahms's "German Requiem" Elgar's Variations, op. 36, four a capella choruses—Elgar's "My Love Dwelt in a Northern Land"; Von Storch's "Night Witchery" (men's voices); Scholz's "Jubilate" (women's voices), and Cornelius's "The Hero's Rest"—and the prelude to Wagner's "Die Meistersinger."

SATURDAY: A capella numbers sung at first three concerts, Verdi's "Eri to che Macchiari" sung by Mr. Cunningham; Chopin's Ballade in A Flat, Berceuse, op. 57, and Scherzo in B Flat Minor and Liszt's "Funerailles," "Loreley" and "Campanella," played by Mr. Hofmann.

It is impossible to give an adequate description of these concerts and the impression made on the vast audiences, in a limited space. There was the utmost enthusiasm, which reached its climax after the Brahms "Requiem" on Wednesday. The choir undoubtedly reached its highest achievement in its sublime performance of this work, which was pronounced by musicians who had heard the work in many lands, in every respect, technically and from the standpoint of ease, abandon, intensity of expression and tonal color, as regards both chorus and orchestra, the finest ever given anywhere.

In estimating the work of the Mendelssohn Choir, one cannot but be impressed by its amazing versatility. In the interpretation of massive works it challenges comparison with the greatest choral organizations of the world, and, at the same time, it sings a capella numbers with the utmost refinement in rhythmic and tonal effects. The absence of stridency in the voices and the delicate balance of tone in each section of the choir give one the impression of listening

to an ideal octet rather than to a great number of voices.

As for the orchestra, nothing but the highest praise is due Mr. Stock and his men for giving the chorus the best support it has ever had and for its excellent playing of its own numbers. It was the first time this organization had been heard in Toronto under its present conductor, and the impression it made is indicated in saying that the chorus's patrons look forward to hearing it again next year.

The soloists were all capable. Miss Spencer, who couples the utmost refinement of style with a rich, powerful contralto, and Mr. Miles are both popular here, and Mr. Cunningham quickly won favor.

Mr. Hofmann displayed all the resources of his art in his piano numbers on Saturday, in a manner that roused the audience to enthusiastic demonstrations. He again convinced the Toronto public that he is one of the few to be classed in the top rank of his profession.

An elaborate reception had been arranged by the Toronto Clef Club, in honor of Frederick Stock, after the Tuesday evening concert. In addition to the leading Canadian musicians the gathering included many prominent conductors and musicians from across the border, among them being George H. Hopkins, president of the New York Musical Art Society and W. H. Neidlinger, from New York; Philo A. Otis, of Chicago, and J. H. Mason, of Rochester, while Buffalo was represented by Alfred Jury and A. T. Webster, conductors of the Clef Club and Philharmonic Choir respectively, and Detroit by A. H. Alexander, conductor of the Detroit Choral Society.

A. C.

BROOKLYN APOLLO CLUB IN CONCERT

Dora Becker, Cecelia Winter and J. Humbird Duffey the
Soloists

Seldom has a Brooklyn audience manifested such enthusiasm as that which attended the concert Tuesday night of the Apollo Club, in Association Hall. And there was much on the program that justified the expression of appreciation on the part of the auditors.

Dora Valesca Becker, a violinist who has previously demonstrated her right to stand among the foremost, artistically; Cecelia Winter, one of New York's best concert contraltos, and J. Humbird Duffey, a baritone of sterling qualities, constituted the soloists for this occasion, and the chorus was under the able direction of John Hyatt Brewer, while William Armour Thayer was the piano accompanist and Albert Reeves Norton the organist.

The original program, which was considerably augmented by encores throughout, contained Arthur Foote's "Bedouin Song," "Wanderers Night Song," by Lenz; Mendelssohn's "The Cheerful Wanderer," Schult's "Forest Harp," Heuberger's "Minstrel's Song," Hanscom's "Spanish Serenade," Zöllner's "The Alphabet," and Dudley Buck's "The Signal Resounds from Afar."

Mme. Becker played Saint-Saëns's "Rondo Capriccio," Simon's "Berceuse" and Hubay's "Zepher" with admirable command of her instrument. Her tone was of marked beauty and her interpretation at all times highly satisfactory. Miss Winter presented Grieg's "First Meeting" and Brahms's "In Autumn," winning enthusiastic applause for her brilliant voice and artistry. Mr. Duffey won a veritable ovation for his delivery of MacDowell's "The Sea" and Chadwick's "As in Waves Without Number." His resonant baritone voice of exceptional breadth and power delighted the listeners.

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ECHOES OF MUSIC ABROAD

IF THE inhabitants of the spirit world keep in touch with what is going on in their old haunts, the shade of Jean Philippe Rameau must be quivering with excitement over the resuscitation of his operas in France and the imminent prospect of noting the effect of the simple grace and melodiousness of his eighteenth century music on ears attuned to the weird abstruseness and atmospheric mysteriousness of Claude Debussy's "Pelléas et Mélisande."

Not long since, "Dardanus" was revived in Dijon, the city in which Rameau made his first spontaneous music—using an absolutely natural scale—on a September day in 1683. Now the present generation of Montpellier has just had its first opportunity to hear "Castor et Pollux." The reports of the impression made say, in truly French style, that "the public was conquered by the grace and freshness of this charming music." No pains were spared to make the performance a worthy one—Georgette Leblanc, who must have found the transition from the Mæterlinckian atmosphere surrounding her at home somewhat abrupt, making the trip from Paris to be the *Telaire*. Finally, the new directors of the Paris Opéra are planning an elaborate revival of "Hippolyte et Aricie."

COMMEMORATION of the twenty-fifth anniversary of Richard Wagner's death on February 13 took the form in some of the German papers of a symposium of international opinion on the significance of the Bayreuth master's genius.

Felix Mottl in epitomizing Wagner's life work as representing the zenith of German national culture, and Engelbert Humperdinck in maintaining that it was he who awakened the artistic conscience of the nation just as Luther awakened and strengthened its moral conscience, echoed the sentiment of every true German.

André Messager, of the Paris Opéra said: "My opinion of Wagner is reflected in the repertoire of my opera house."

Max Nordau, of "Degeneration" fame, on the other hand, declined to alter his anti-Wagnerian position, though he admitted that he was no longer young enough to extract diabolical joy from angering the overwhelming majority of Wagnerites by a definite reiteration of his contentions.

Lomgorso, the Italian composer, wrote: "I don't think that Wagner's great music has influenced European culture. He works upon the passions, but not upon the intelligence."

Giacomo Puccini, in his comments, contended that "the essentially theatrical tendency of the Latin mind is distinctly opposed to the Wagnerian system."

Camille Saint-Saëns declined to discuss the foreign influence of Wagner's work on the ground of its being impossible.

THE twenty-eight disappointed participants in the late Ricordi English Opera Competition may yet find solace for their wounded ambition. English writers are commenting favorably on a suggestion made by Algernon Rose, in the *Manchester Guardian*:

"In this country certain rich individuals frequently squander vast sums unprofitably," he remarks. "Here is a chance for a philanthropist to have his name handed down to posterity. The weightiest words Wagner wrote appeared in his

introduction to the libretto of the 'Nibelungen.' He required a costly theatre, but lacked funds. His hope lay in some wealthy prince's providing the money. So he wrote, 'Will this prince be found?' He was. Bayreuth resulted.

"Will another prince now come forward? Will he lease a suitable theatre and let the public judge for themselves which of the twenty-eight operas they prefer? Three creditable performances of each work ought to be possible for a guarantee of \$100,000. Skillfully managed, a season of three months, with seven performances a week, including one matinée, ought to cover



THE NEW OFFICIALS AT THE PARIS OPERA

André Messager and M. Broussan, the two new directors, are seated at the extreme right and in the center, respectively; the third man in the lower row is Pierre Legarde, the stage manager. Behind, reading from left to right, are Maurice Gabion, the administrator-general, Paul Vidal, the conductor-in-chief, and Paul Stuart, general *regisseur*.

expenses. The venture might lead to the realization of the dream of all musicians in this country—the founding of a permanent house for English opera."

IS THERE magic in a name? There may be prosaic inconvenience. Röntgens seem destined to distinguish themselves in one way or another, whether in the interests of science or art. But the new second violin of the Kneisel Quartet is not the only musician who can claim the combination, "Julius Röntgen," as his own. There is also a pianist and composer whose parents were similarly inspired in naming him. He introduced a piano quintet from his own pen at the last Berlin concert of the Sevcik Quartet of Prague, but it was received with indifference.

THOUGH the cheers he receives are not unmixed with hisses from the zealous partisans of Elsa Brand, the dismissed soprano,

and Mahlerites who view his innovations with prejudiced disfavor, Felix Weingartner goes on his way at the Vienna Court Opera with quiet, uncompromising persistence.

His open-minded progressiveness is indicated by the varied nature of the productions he has taken in hand. He has just acquired the rights for the first German performances of Xavier Leroux's "Le Chemineau" ("The Vagabond"), the successful novelty heard at the Opéra Comique this Winter. D'Albert's "Tiefland" was on this week's program. In April he will stage Bittner's "Die rote Gred." He has also acquired the new version by Otto Julius Bierbaum and Dr. Kleefeld of Donizetti's "Don Pasquale."

Recently he gave Hermann Götz's lyric version of "The Taming of the Shrew" a hearing after a year's rest. Mahler had cut the sextet and

tenors for tenor-poor France seems to have brought to light a diamond in the rough in the first-prize winner, one Nicaut Villeneuve, a native of Beziers and by profession a dog clipper and sand dredger.

He is twenty-seven years old and is described as a handsome man, of the Latin type of features. He has had no education whatever, musical or otherwise, but has a good ear. In order to follow the career of a professional singer, which he seems destined to do, he will not only have to study music, but will also have to learn to read and write. During the recent floods in the south of France he displayed great courage, saving many lives at the risk of his own.

AS A specimen of what the smaller cities of Germany hear at frequent intervals throughout the season, the program of the fourth subscription concert of the Hagen Concert Society consisted of Christian Bering's "Göthe" for mixed chorus and orchestra, choruses from Schuchardt's "Ueber den Wassern," Ludwig Thuille's "Traumsommernacht," for women's chorus, harp and solo violins, and "Rosenlied," for women's chorus with pianoforte accompaniment, and Humperdinck's "Wallfahrt nach Kevlaar."

MUNICH is in sore need of competent tenors and, incidentally, other singers, as well. Not long ago when Ernst Kraus, especially engaged from Berlin, was taken ill suddenly, "Tristan und Isolde" had to be postponed, as neither in the company nor elsewhere could a suitable substitute be found.

The one novelty of the season, Beer-Walbrunn's "Don Quixote," has been hampered by this state of affairs. After two performances, Herr Feinhals, the brilliant impersonator of the name part, left to fill engagements elsewhere. After his return, Herr Bauberger, who had the rôle of the priest, fell ill. To take his place Herr Ludwig, a minor singer, studied his part and was about to appear when an attack of bronchitis laid him low. There was then nothing to do but wait till Bauberger could sing again.

BOIELDIEU'S "Jean de Paris" was the work chosen for the Kaiser's gala birthday performance at the Berlin Royal Opera this year, but, despite the popularity of the same composer's "La dame blanche," which reappears from time to time in the répertoires of German institutions, the long-shelved "Jean" made but a slight impression. The invited public was, of course, too polite to be anything but enthusiastic. The principal rôles were sung by Frieda Hempel, Hedwig Francillo-Kaufmann, Paul Knüpfer and the tenor, Kirchhoff. J. L. H.

Emma L. Hodkinson Praised

RUTHERFORD, N. J., Feb. 24.—Emma L. Hodkinson, a gifted young New York soprano, was the soloist at the last meeting of the Woman's Reading Club, when she met with a most cordial reception. In "Ah, fors e lui" from "Traviata," Schlesinger's "I Am Thine Forever," Huntington Woodman's "Open Secret," Carrie Jacobs Bond's "His Buttons Are Marked U. S.," and "Comin' Thro' the Rye," she displayed a highly cultivated voice of fine quality and range. Harry Whittaker, also of New York, played the accompaniments admirably.

Marie Götz, the German contralto, has extended her contract with the Royal Opera, Berlin, with which she has been connected for many years, for an additional period of five years. She is popular with the Berlin public and has been decorated by the Empress.

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THE GENIUS OF GATTI-CASAZZA

Friend of New Metropolitan Opera Director Gives Information Concerning His Life-Work

With a view toward enlightening the public about the career, ideas and character of Giulio Gatti-Casazza, the newly chosen manager of the Metropolitan Opera forces, who now rules La Scala, in Milan, Otto H. Kahn, formerly chairman of the Executive Committee of the old Conried Opera Company, presented to a group of newspaper men and music critics in the Metropolitan the other day G. P. Centenini, an intimate friend of Gatti-Casazza. Centenini discussed for almost two hours the new director's achievements in Milan and elsewhere, also mentioning the success in La Scala of Signor Toscanini, who, with Gustav Mahler, will be associated with Gatti-Casazza and Andreas Dippel in the new régime.

Before Centenini arrived, Kahn denied statements that he was to be president of the new Metropolitan Company. He said he should always take an active interest in the opera, but he had not time enough to shoulder the responsibilities of that position.

"Gatti-Casazza," said Centenini, "was born in Mantua, but has spent most of his life in Ferrara. In 1898, the year after the Scala had been closed an entire season through bad management, he was brought to that theatre to take over the entire command of it. In those days musical taste in Italy was extremely poor. Gatti-Casazza and Toscanini immediately began to raise the musical standard. Gatti-Casazza also started a fight to end the impositions of the musical publishers, who practically had ruled La Scala by imposing the singers of their choice on the management. That method has been stopped by Gatti-Casazza.

"The director of the Scala has a wonderful genius for finding new talent. He discovered Chaliapine at a little theatre in Moscow and brought him to Milan. Caruso was much assisted by the director's interest in him.

Hamburg is to have a new building for its Municipal Opera. A committee of the citizens has just made a tour of inspection of the opera houses of other cities and decided that the Hanseatic metropolis must have a more imposing structure for its opera. Work is to be pushed forward and it is hoped that the new theatre will be ready to open in 1911.

"In 1900 Gatti-Casazza presented 'Siegfried' with great success, an unusual achievement for Italy, whose newspapers only thirteen years ago asked: 'Is "Lohengrin" a work of art?' Last year 'Salomé,' 'La Gioconda' and 'Pelléas et Mélisande' were given successfully in the Scala and with fine artistic effect. Gatti-Casazza, not Toscanini, was the man who chose 'Pelléas' and 'Louise.' The latter work he presented to a delighted audience, though when it was given in another theatre in Milan in 1900 it was a failure. It is not true Gatti-Casazza depends entirely upon Toscanini. They work together, but the former man has the real control of the Scala management. He is about thirty-nine years old and Toscanini only a year older. Gatti-Casazza is tall and rather cold-looking, with gray hair." Then, with a smile, "That is not surprising after nine years at the Scala."

Of Toscanini, Centenini said he was a wonderful conductor, not only of Wagnerian music but of the Italian operas. The narrator repeated the tale that Toscanini never opens the score of the composition he is conducting, but leads entirely from memory.

"At the beginning of his career, when he was first 'cellist in a South American opera company," went on Centenini, "the conductor of the orchestra committed suicide because the receipts were so small. Toscanini took his place at a minute's notice and conducted that night without glancing at the score. From that day to this he has followed that custom."

It was announced that the benefit for Heinrich Conried would take place on March 24. The program will contain parts of "Parsifal," "Die Meistersinger," "Madama Butterfly," "Hänsel und Gretel," "Faust" and "Aida" or "La Bohème."

Next Concert for Young People

The fifth of the series of Symphony Concerts for Young People, under the direction of Frank Damrosch, will be given in Carnegie Hall, on Saturday afternoon, February 29. The soloist will be Katharine Goodson, who will play the "Hungarian Fantasy," by Liszt, and the "Kinderscenen" by Schumann. The Scandinavian

and Hungarian folk-songs will be sung by Mr. Jacobsen. The orchestral numbers will illustrate the influence of the folk-song on the music of these two countries.

ETTA STROKER'S RECITAL

André Benoist Presents Talented Pupil in an Ambitious Program

André Benoist, the talented young pianist and teacher, presented his pupil, Etta Stroker, in recital, at Mendelssohn Hall, on Wednesday evening of last week. Mr. Benoist contributed to the program, playing with Arkady Bourstine, violinist, Beethoven's Kreutzer Sonata.

Little Miss Stroker gave evidence of remarkable talent in the presentation of these numbers: The Bach-Liszt Præludium and Fuga in A Minor, Couperin's "Le Réveille-Matin," and "Le Bavolet Flottant," Rameaux's "Le Rappel des Oiseaux," Hiller's "Sarabande," Chopin's Finale from Sonata in B Minor, op. 58, three etudes and Scherzo in B Minor; Grünberg's Capriccio and Moszkowski's "Caprice Espagnol."

The auditorium was well filled with an audience that greatly appreciated the young pianist's work. Miss Stroker has a sure, fleet technique and a fine musical understanding which enables her to play with marked intelligence.

QUARTET OF BROTHERS

Four Maine Young Men Compose Unique Music Organization

LEWISTON, ME., Feb. 24.—A quartet composed of the four sons of City Marshal and Mrs. L. W. Hammons, of Belfast, near here, is supposed to be an organization unique in its way in New England. The four brothers have been appearing in concerts given by local musicians quite often of late and have attracted much attention. Vocalists consider it a remarkable circumstance that four brothers should possess voices adapted to quartet work. The young men's ages are twenty-six, twenty-four, twenty-one and nineteen.

Samuel A. Baldwin's Organ Recital

Samuel A. Baldwin gave his third public organ recital at the College of the City of New York Friday afternoon of last week. The program included numbers by Bach, Merkel, Guilman, Wolstenholme, Widor, Shelley and Dubois.

PLAYED AT WHITE HOUSE

Jean Munkacsy Wins Applause from President

WASHINGTON, Feb. 24.—Jean Munkacsy, the violinist, played for President Roosevelt, at the White House, on the evening of Monday, February 17, and made an excellent impression on the President and his guests. These included Mr. and Mrs. Nicholas Longworth, Baron Hengermüller, the French Ambassador and many others. The program given by the violinist, who was assisted by Mrs. Williston S. Hough at the piano included Tartini's Sonata, No. 10, a Wieniawski-Rubinstein romance, op. 44, and "A la Hongroise" by Hauser, to which the musician was obliged to add many encores. President Roosevelt talked with M. Munkacsy for some time about his art and of his uncle, the celebrated painter.

BOSTONIA SEXTETTE CLUB TOUR

C. L. Staats Takes His Players on Short Eastern Trip

BOSTON, Feb. 24.—The Boston Sextette Club, C. L. Staats, director, left last week for another short tour in the East. The club will fill the following engagements: Williamsport, Pa., February 24; Lancaster, Pa., February 25; New Brunswick, N. J., February 26; Ambler, Pa., February 27; Oneonta, N. Y., February 29; Winsted, Conn., March 2; Pawtucket, R. I., March 3; Taunton, Mass., March 4; Barton, Vt., March 5; St. Johnsbury, Vt., March 6.

Mr. Staats is one of the leading clarinet players of the country. He was for years a member of the Boston Symphony Orchestra and since organizing his Sextette Club has been very successful. D. L. L.

Dora Becker to Play in Texas

Dora Becker, the violinist, was the soloist this week, at the concert of the Apollo Club in Brooklyn. In March she is scheduled to play in Newark, and she is now booking dates for a Spring tour in Louisiana and Texas.

The new director of the Royal Opera in Stockholm is a merchant who has long been looked upon as one of the most eminent business men of Sweden. He knows nothing of music, and was selected by the Minister of the Interior on account of his business talents.

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KNEISEL QUARTET'S BALTIMORE CONCERT

Harold Randolph Assists in Presentation of Chamber Music

BALTIMORE, Feb. 22.—The Kneisel Quartet, assisted by Harold Randolph, gave a delightful concert at the Peabody Conservatory Friday afternoon. After the playing of the Josef Haydn String Quartet in G Major, Mr. Randolph announced a change in the program, the Beethoven Scherzo, from C Sharp Minor, op. 131, being substituted for the Hugo Wolf Italian Serenade. The concluding number was the César Franck Piano Quintet in F Minor, with Harold Randolph at the piano. There was the usual enthusiastic reception.

The second Tuesday afternoon musical of Dr. and Mrs. Henry Barton Jacobs was made especially interesting by the presence of the Bach Choir, which rendered a pleasing program under the direction of Harold Randolph. Mr. Randolph played two organ solos.

Frederick R. Huber, of the Peabody Conservatory, gave an organ recital at the Conservatory Hall Sunday afternoon. He was assisted by H. Rea Fitch, tenor.

A concert was given by the students of the Peabody Conservatory Preparatory Department, May Garretson Evans, superintendent, on Saturday evening, before a large audience. The students were from the classes of Misses Ethel Abbott, Elizabeth Albert, Ethelind Ballard, Edith Cole, Elizabeth Coulson, Rose A. Gorfine, Nettie R. Jones, Katherine Lucke, Blanche Parlette, Louise Requardt, Eliza McC. Woods, Mrs. Caroline W. Turner, Messrs. Franz Bornschein, Frederick R. Huber and Aldan Houghton.

Helen M. Linhard, organist of St. Ignatius's Catholic Church, gave an organ recital at St. Mary's Episcopal Church Sunday afternoon. She was assisted by Nadine Prevost Allen, soprano.

TALKED OF RICHARD WAGNER

Sidney Silber Takes Him for Subject of Last Musical Lecture in Omaha

OMAHA, Feb. 24.—At the recent concluding lecture of a cycle of five on Musical History, Sidney Silber again had an audience that filled the Auditorium. A second series of four lectures will be given during May and June, dealing with the rise and development of instrumental music.

The last lecture dealt with Wagner and his reforms. "Wagner's works were created under the stimulus of his enthusiasm, and his critical

writings were designed to make his purpose apparent to the world and to prepare the public properly to comprehend his works in their every detail," said Mr. Silber. "This recognition of Wagner's purpose is necessary to a proper understanding of the man and his life. Although his music and poetry must stand or fall like all art work, by its own inherent quality as pure art, yet judgment cannot be justly passed without taking for a moment, at least, the composer's own point of view and comparing the product with the motive. . . . Wagner has certainly changed the whole course of modern opera. It is inconceivable that a work should now be written without traces more or less important of the musical system founded and developed by Richard Wagner."

WILLIAM GRAFING KING WEDS

Well-Known Brooklyn Violinist and Edith Milligan, Pianist, Married



WILLIAM GRAFING KING

William Grafing King, the well-known young Brooklyn violinist, and Edith Milligan, the pianist, were married on Tuesday night of last week, at the residence of the Rev. Dr. Newell Dwight Hillis, in Grace Court. The wedding was a strictly private one, only the immediate families of the contracting parties being present.

On returning to Brooklyn from their honeymoon, Mr. and Mrs. King will reside on Prospect Place. Two musical families of prominence are thus united. Mr. King is well known in Manhattan for his fine violin playing and his bride has been before the public since childhood as a talented pianist. The wedding day was her birthday. Mr. King's family includes several pianists and vocalists.

Dresden grew enthusiastic over "Die stille Stunde," one of the movements from Nicodé's "Gloria," when played the other day under von Schuch's baton.

AMERICANS TO THE FORE IN BERLIN

Milwaukee Singer Heard in Recital—Students as Negro Minstrels

BERLIN, Feb. 17.—Americans are more than dominating the concert field here at present. Edyth Walker, now of the Hamburg Stadttheater, met with a fine reception at the last Nikisch concert, when she sang the *Eglantine* aria from Weber's "Oberon" and two songs from Richard Strauss's opus 33, "Verführung" and "Gesang der Apollopriesterin," with exquisite art.

Minnie Fish-Griffin, the Milwaukee soprano, received excellent press notices of her debut concert at Bechstein Saal. Her program included songs by Beethoven, Schumann, Mozart, Handel and Horatio Parker, besides Theodore Spiering's "Der Schmied," "Vor deinem Fenster," "Nicht sing' ich Lieder," "Ueber den Bergen" and "Glückes genug."

The American Society Minstrel Show given at the New Royal Opera House, for the benefit of the American Woman's Club, was an unqualified success. It was a tremendous undertaking for the already overworked students, but the financial as well as artistic success well repaid the trouble. Many of the principals are working for grand opera and the concert stage. Therefore the solo voices were far above the average heard in entertainments of like character. The German papers were liberal with praise of the versatility of the young Americans. It is generally conceded that the performances were better this time than six years ago. The program was repeated in Dresden last Friday, when the entire company of seventy was entertained by the American Consul at the Europäischer Hof, where a dance was given afterward.

Junior Class Gives Recital

The Junior Class of the New York College of Music gave a concert at the college on Thursday evening, February 13, the program of which was marked by excellence and variety. Especially creditable were the performances of piano numbers by Edna Wilensky, Ray Sinkowitz and Dominick Solimini, and violin selections by Edna Wuestenhoefer and Fritz Busch.

Gottfried Galston, the German pianist, and his wife, Sandra Droucker, the Russian pianist, will play concertos for two pianos and orchestra, the one in E flat by Mozart and Bach's in C major, at one of the March concerts of the Queen's Hall Symphony Orchestra, London.



EDYTH WALKER

She Sang Recently in Berlin as Soloist of the Philharmonic Orchestra

Theodore Spiering, the violinist, played compositions by Hugo Kaun and Bruno Oscar Klein at his second concert in Bechstein Saal. He gives one more concert here this Winter, on March 10.

Mrs. Byrd Jourdan-Cutsinger, pianist, of St. Louis, and a pupil of Xavier Scharwenka, will play with the Philharmonic Orchestra in Beethoven Saal, April 10. Her teacher will direct. The program will include the Grieg Concerto, Scharwenka's C Sharp Minor Concerto and an arrangement of the Chopin B Flat Minor Scherzo for two pianos by Scharwenka.

Joseph Meredith Rosencranz, a young violinist of San Francisco, will give his debut recital in Mozart Saal, March 9. He is a pupil of Carl Halie, of the Royal High School of Music.

J. M.

To Sing at Fall River, Mass.

BOSTON, Feb. 18.—Mme. Rosa Linde, contralto, Virginia Listemann, soprano, and Willard Flint, basso cantante, all of whom are under the management of W. S. Bigelow, Jr., of this city, have been engaged as soloists for a production of the "Messiah," April 13, by the Fall River Oratorio Society, in Fall River, Mass. Nina Fletcher, the violinist, who is also under Mr. Bigelow's management, has been engaged for two recitals in Maine, one being at Norway, March 17, and the other at Portland, March 18.

D. L. L.

Wilhelm Dörr, a piano teacher at the Vienna Conservatory and composer of songs and masses, died recently in Vienna.

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DEAR MUSICAL AMERICA:

I am really ashamed of Chaliapine, the Russian basso, who, as you know, has done me the honor to endeavor to represent me. To insult the critics as well as the American public, as he did before his departure for Europe, was a mistake both of heart and of head.

The public has been very kind to him and has, through the manager, paid M. Chaliapine more money than he ever had before in his life. To abuse the critics was a *faux pas*, for the reason that they had not merely the power but the opportunity to get even.

M. Chaliapine is vexed because the critics found fault with his representation of *Don Basilio*, in "The Barber," whom he made out to be dirty and offensive, his defense for this being that he knew such priests in Spain, and they were typical.

Then, M. Chaliapine resented that fault was found with his *Leporello*, in "Don Giovanni," and so he came to the conclusion that "New York is nothing but a vast seething inferno of business; the criticisms are not profound; the critics lack soul; the opera is held for money only, and the audiences are unappreciative."

It may be well to tell M. Chaliapine that an actor or singer, on the stage, should first endeavor to discover what is the intention of the author who wrote the play, or the composer who wrote the opera. To approach a part purely from his own individuality or his own conception, irrespective of any consideration of the author's intention, is to make the singer or actor greater than the composer or the playwright.

M. Chaliapine's position is that the great aim of the singer or actor should be "realism." He would be literally true to life, even if it be most offensive. Here, he can take a lesson from the old Greeks, who secured their effects by suggestion.

However, M. Chaliapine has not only got it "in the neck," as they say, from the critics—who have carved him to their satisfaction—but he has also gotten it from another operatic basso, M. Journet, who being also about to depart for Europe, hurls this Parthian arrow in a note in which he replies to a friend with regard to whether he will return to New York. In his note, he says he does not know whether he will return, as he desires to sing first-class bass rôles, which he sings in other cities, and that it appears it will be necessary for him to wait until he is sixty-one and has a voice like a Cossack with a cold before he will be called a genius and be paid \$1,600 a night—that is, unless the ideas of managers and the taste of the people change.

There is, however, one point that M. Chaliapine made which is worthy of careful consideration. That was when he said: "Opera is not a fixed art. It is not like music, poetry, sculpture, painting or architecture, but a combination of all."

On one point, let me, as an old-timer, disabuse M. Chaliapine's mind. He has declared, with confidence, that he is the highest-priced basso that ever existed on the stage. He is not! There was, some thirty years ago or more, a basso who came to this country from Europe with an immense reputation which he sustained here, by the name of Karl Formes. He was known in his day as the greatest *Leporello* living. He had dignity and an unctuous good humor, and he never offended. He did not find it necessary to get his hands into the gutter, to suggest to the people that they were not clean.

Formes was one of the few basses who received as much as \$2,000 and more for a performance,

not only here but abroad. He was at one time a great favorite of the late Queen Victoria and her husband, the Prince Consort. He came to this country when he was over sixty, for a time lived in New York and then moved to San Francisco, where he was a successful teacher. He died when he was nearly eighty, and sang almost to the day of his death.

He, too, was a *Mephisto*—of course, more from a German point of view—but his great character was in "Les Huguenots," as *Marcel*, the old soldier. He was as tall as M. Chaliapine; he had as fine a frame; he was in every sense an artist, and he had a voice the tones of which were like a pipe organ. His tones had music in them which M. Chaliapine's tones have not!

More trouble at the Metropolitan. Emma Eames wants her salary raised. This is nothing new. Perhaps she is already thinking of making a deal with Hammerstein, and thinks this the best way to break with Conried.

Then, there is my good friend, Caruso, who is said to be flirting with Hammerstein. Caruso, as you know, has a three years' contract with Conried personally, not with the Conried Opera Company. It would surely be a fine Italian revenge if Conried were to sell Caruso to Hammerstein, and thus get even with the Metropolitan directors for any wrongs, real or fancied.

At the same time, Hammerstein is shrewd, and shrewd enough to know that, in any such negotiation, the price of Mr. Caruso's services would be raised to a figure almost impossible.

I see one of the daily papers, in its Sunday supplement, devotes an entire page to the momentous question as to why Dalmorès, the tenor, who kisses Mary Garden in "Louise," studied the longest kiss in "The Waltz Dream," watch in hand, counting the seconds.

All fake, dear children—the clever work of the press-agent! It rather reflects upon the intelligence of the people to see an entire page of a great daily paper devoted to such a story, when there are many things of moment before men, that get little or no attention.

Professor Hugh Herkomer, the great painter, referred the other day in an address before the Royal Academy in London to an artist who was so skilful that he did not require even a single sitting to be able to paint a portrait. This highly skilful man who could remember the details of the features of a man or woman he had seen only once, ultimately spent sixteen years in an asylum. Perhaps he ought to have been sent there before!

Apropos of this story Herkomer told how he had painted a portrait of Wagner. Wagner told him "You may look at me as much as you please, but sit in a chair I will not!" While making his sketches, Mr. Herkomer stated that he got into a wild state of excitement, which prevented him from sleeping, and finally he painted a portrait in two days, without a sitting. When Wagner saw it, he embraced the artist and exclaimed that he could not comprehend how he could have painted it. Well! Wagner was always embracing people.

Herkomer, it seems, referred to the case to show how one could conjure visions by an effort of the will, but he added: "If I had continued to paint in that way, I should have probably become insane."

It will always be a moot point as to whether genius is not insanity!

Mme. Webster-Powell, a fine singer and a talented woman, who has won a position in the legal profession as well as on the concert and operatic stage, went out the other day with a pianist and a violinist, and sang and played for the Italian quarrymen up the Hudson near Nyack.

This gave the humorous gentlemen of the press an opportunity to write the adventure up in great style, and to declare that these rough Italian quarrymen were so charmed with the pleading and singing of Mme. Powell that they resolved to give up carrying knives and revolvers, dumped the entire arsenal of which they were possessed into one of the quarries there and then, and swore by Garibaldi and all that they hold sacred that hereafter, whenever they had a fight, they would emulate the Irish, and use sticks!

Perhaps the prettiest part of this story, however, is the kindly feeling which prompted Mme. Webster-Powell and her friends to go and sing and play to men who love music, but who rarely ever have a chance in all their lives to hear any that is beautiful.

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Herman Hans Wetzler, who as everybody knows is now conductor of the Opera at Hamburg, at one time directed a symphony orchestra in New York. As is also well known, he stuttered, especially when excited, and this, at times, led him into ridiculous situations. On one occasion the orchestra had been rehearsing for some time on a certain passage, the difficulty of which was the tendency of the first horn player to come in several beats too soon.

At last Wetzler stopped and said:

"Now, Mr. ———, don't try to count, just watch me and I will tell you when to come in."

He raised his baton, the composition commenced and proceeded without fault until within a few measures of the entrance of the first horn. Anxious to get the player in on time, Wetzler became a trifle excited, with the result that when the time came and he tried to tell the French horn player to play, this is what he said:

"P-P-P-Play. Oh, d——n it, it's too late, now!"—*Violin World*.

"I went to hear 'Il Trovatore' last night."

"Fine opera."

"Oh, shucks! Man, the hand organs have been playing them tunes for years. I recognized 'em all."—*Washington Herald*.

"So you have decided to leave your manager?" said the interviewer.

"Yes," answered the prima donna.

"Quarrel with the manager?"

"No, indeed. But the only way to avoid one is for us to separate."—*Washington Star*.

At a brilliant "At Home," given by a society woman, a pianist of world-wide reputation was asked to perform. When he had finished, the lady's young daughter was made to sit down and play her new piece. "Now, tell me, Herr ———," said the fussy mother to the great artist, "what do you think of my daughter's execution?" "Madame," he replied, deliberately, "I think it would be a capital idea."—*Argonaut*.

Heralded by our muse:

Will Signor Gatti-Casazza
Reside at the Plaza?

—*Morning Telegraph*.

"All the publishers in the country have turned my song down!"

"Cheer up. Think what a laugh you've got on the fellow you stole the music from."—*Cleveland Leader*.

HIRAM (in New York restaurant, as orchestra starts): Fer the land's sake. Now, what d'you s'pose that band is playin' fer in here?

MANDY (sarcastically): My, ain't we green! Hiram Hubble, you keep right on eatin', an' when the leader uv thet outfit passes his hat around, don't you give him a darn penny, er you'll hear from me!—*Town and Country*.

THE COMPOSER: So you can't use my songs, then. Would you mind telling me what you think of them?

THE PUBLISHER: I can't now; there are some ladies in the next room.—*London Sketch*.

"Going to win out with your new musical comedy?"

"Win out? We can't lose. Got a twelve-hundred-pound sextet and a comedian who can wiggle his ears."—*Washington Herald*.

The bill collector turned away,
And asked, with an angry snort:

"Why is it that, though Art is long,
This artist is always short?"

—*Chicago Tribune*.

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Sousa's Band Gives Principal Concert of the Week—Music Club Recital

COLUMBUS, OHIO, Feb. 22.—The principal musical event of last week was the concert given by Sousa and his band. A typical Sousa program was enjoyed.

Last Tuesday the Women's Music Club had a delightful afternoon at Memorial Hall with Russian, Hungarian and Bohemian music. Mrs. Hammond, Miss Speaks and Mrs. Henry Lord sang, Mrs. Reginald Hidden played the violin and Emily Benham, the piano.

One of the most interesting of Columbus musicians is Mr. Arthur Kellogg-Young, energetic and talented, who is being much more before the local public each season. The last week in January he sang and played at the concert given by the Euterpean Ladies' Chorus, and he performed with his usual care and earnestness. Last Sunday night at the Humboldt Verein he played his own transcription of "Le Miserere" from "Il Trovatore," his "Ballad of a Summer Day" and his "Caprice Rustique," and sang "Hush a Bye Baby," by Tod B. Galloway, another Columbus composer, and the old Scotch, "The Low-backed Car."

H. B. S.

David Bispham's Rejuvenescence

A well-known London music critic after hearing Mr. Bispham in recital had the following to say: "I think I remember hearing him sing 'The Wanderer' without the low note at the end; and I think I remember when high F's sounded like high notes for him. Now, what was my astonishment and delight this afternoon, when prepared, as I was, to find that the hand of time had taken 'a little bit off the top,' and knocked some of the virility out of the bottom, to find him soaring on high G's, notes that I did not know existed for his voice, and resting comfortably on low E's! How does he do it? Where did he get

that much sought for elixir which has renewed his youth like the eagle? What a tremendous lot the musical world owes to great interpreters like David Bispham! If all the pleasure that his art has given could be changed to a tangible monument what a 'starry pointing pyramid' he would have!"

KNEISEL QUARTET CONCERT

Pleases Large Audience with Katharine Goodson in Boston

BOSTON, Feb. 24.—The Kneisel Quartet gave a delightful concert at Chickering Hall, on Tuesday evening, February 18, which was attended by a hall-filling audience. The program included the larghetto and scherzo from César Franck's Quartet in D Major, the Strauss Sonata in F Major, with Katharine Goodson and Mr. Willeke as performers and Beethoven's Quartet in C Sharp Minor.

The popular feature of the evening was the Strauss Sonata, Mr. Willeke proving himself a virtuoso capable of reaching the high standard of his predecessors and Miss Goodson again displaying her agreeable style and skill.

King's Candy Made Mignon Nevada Ill

Mignon Nevada, daughter of the noted American soprano Emma Nevada, had sung only once outside of her mother's drawing-room before she made her debut as *Rosina* in Rome the other night, and that was as a slip of a girl of seven. It is related that on that occasion she piped so sweetly before the then Queen Regent of Spain and her little son Alphonso that she brought tears to the woman's eyes, and the young King was so insistent in plying the singer with candy that she was ill for a day or two afterward.

Alexander Heinemann, the German baritone, received the designation of *Kammersaenger* from the Duke of Anhalt after singing at a recent concert in Dessau.

NEW CLUB OF YOUNG MUSICIANS

Banded Together for Study Under George Valentine Ellery in New York

The Monday Evening Study Club is the name of a new organization of musically inclined young people banded together under George Valentine Ellery for the purpose of attaining practical results.

The club has already given five concerts, the last having been with the Cantata Society of Brooklyn, at Masonic Temple, Twenty-third Street and Sixth Avenue.

Members of the club are Messrs. Mulvihill, Getzler, Gleim, Croll, Elliott, Briggs, Pearson, tenors; Murphy, Clark, baritones; Flemming and Fleer, basses. Its officers are E. Melville Getzler, secretary and treasurer; Olive B. Jackson, accompanist; George Valentine Ellery, director. The club's next musicale will be held in its own rooms on the second Monday in March.

St. Louis Composer's Work Heard

ST. LOUIS, Feb. 24.—The "Lalla Rookh" Suite, composed by E. R. Kroeger, of this city, was one of the numbers played by Katharine Goodson, the English pianist, at her recent recital. The work was enthusiastically received, and the composer, from an inconspicuous position down in the body of the auditorium, was compelled to rise and acknowledge the applause before the program could be continued.

A "Wells Night" in Wilkes-Barre

WILKES-BARRE, PA., Feb. 22.—John Barnes Wells, the popular New York tenor, gave an informal song recital before the Westmoreland Club, of this city, one evening last week, the affair being announced as "A Wells Night." And so it was, for Mr. Wells had everything his own way from the moment he commenced singing. Song after song was requested and Mr. Wells responded in a way to arouse the greatest

enthusiasm. The local music reviewers were present and the *Leader* next day said, in part: "Mr. Wells last night surpassed the expectations of even his most optimistic friends. He held his audience spellbound."

SING BRUCH'S "ARMINIUS"

Director Goodale Honored at Concert of Meriden, Conn., Choral Society

MERIDEN, Feb. 24.—Max Bruch's "Arminius" was presented in a most creditable manner Wednesday evening by the Meriden Choral Society, under the direction of G. Frank Goodale, with the assistance of Rose O'Brien, contralto, Cecil James, tenor, and André Sarto, baritone. Victor Herbert's Orchestra accompanied.

The performance amounted to a distinct triumph for Director Goodale, who trained and conducted the chorus of 225 voices. The large audience which gathered in Poli's Theatre, applauded the performers enthusiastically. Cecil James's opulent tenor voice was displayed to good advantage and the other soloists did their work creditably.

At the close of the concert Director Goodale, whose resignation took effect at that time, was presented with a gold watch. W. E. C.

Leland Howe's Atlantic City Recital

ATLANTIC CITY, N. J., Feb. 24.—Leland Howe, the new organist of the First Presbyterian Church, gave a piano recital at the Hotel Chelsea Tuesday evening. He was assisted by Frank Oglesby, the tenor of Frederick Maxson's Philadelphia choir. L. J. K. F.

Pauline Hathaway, the solo contralto of St. James Church, Brooklyn, has been engaged to sing the part *Zerish* in the production of "Esther" to be given by the Choral Society of the Church of the Reconciliation, at the new Y. M. C. A. Hall, on Tuesday evening, March 3.

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WITH MUSIC CLUBS OF NATIONAL FEDERATION

Two Concerts to Be Given by Beethoven
Club Orchestra in Memphis—
Other Societies Active

MEMPHIS, Feb. 24.—The Beethoven Symphony Orchestra of the Beethoven Club of Memphis announces two concerts for the present season. The first of these will be given at the Lyceum Theatre, on March 16, the second early in May. The orchestra is the pride of the Beethoven Club and under the directorship of Jacob Bloom is making rapid progress in an artistic way.

As the time for the biennial meeting of the federation draws nearer greater interest is being manifested by the clubs in the federation. New clubs are being formed and many are federating. Any club desiring the benefits of the federation is requested to correspond with the Press Secretary, who will refer the applicant to the State Director in the State in which the club is located.

The death is reported, in Chicago, of Emerson Howard Brush, whose widow is president of the Amateur Music Club, in that city, and corresponding secretary of the National Federation of Musical Clubs.

The Lake View Musical Society, of Chicago, has recently joined the federation and gives report of the following members who took part in program as given by them late in January: Fannie Marks, Anna Allison Jones, Mrs. J. R. Pennington, Miss Marks, Mrs. Sanger Steele and Bruno Steindel.

The Scholarship Fund Concert given by the Amateur Musical Club of Chicago on January 30 was a great success.

The fifth regular meeting of the Morning Musical, of Oneida, N. Y., took place in the Chamber of Commerce, on February 7. An interesting program was given. Those taking part were Misses Hiltz, Hatch, Coon and Maxon, Mrs. Staley, Mrs. House, Mrs. Potter, Mrs. Brewer and Mrs. Geisenhoff.

One of the most delightful of the social features of the past week in Little Rock, Ark., was the regular session of the Musical Coterie when a complete MacDowell program was heard.

N. N. O.

CUPID AT THE MANHATTAN

Mauritia Morichini to Marry One of Hammerstein's Assistants

Cupid has been flitting about in the wings of the Manhattan Opera House this Winter and as a result of his pranks Mauritia Morichini, one of this season's new members of the company, will be married to Oscar Flachs, one of Mr. Hammerstein's secretaries, on March 1.

Miss Morichini, who is a soprano and has sung frequently at the Sunday night concerts at the Manhattan and appeared in "The Tales of Hoffmann" and in the cast of "Louise" during the Winter, is a native of the island of Mauritius. Her parents live in Paris, where she first met the bridegroom-elect, the acquaintance being continued on shipboard last Fall.

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Please find enclosed check for this year's subscription to MUSICAL AMERICA. We who are not in the musical centers do certainly appreciate the many items of interest brought to us through the pages of your paper.

EDITH BERYL HOWSER.

Urbana, Ill.

Albany Ritchie, the American violinist, has been playing in Paris lately.

A TALENTED PHILADELPHIA VIOLINIST



HELEN WARE

One of the Quaker City's Best-Known Violinists, Who Has Frequently Appeared in Concerts in That City

PHILADELPHIA, Feb. 24.—Helen Ware, the violinist whose picture is shown herewith, is one of the most prominent of the younger musicians of Philadelphia. In the society vaudeville given at the Bellvue-Stratford last Spring she took a prominent part and on this occasion her playing was most favorably commented upon. Her professional engagements are numerous, and she has appeared before nearly every woman's club of importance in this city, both musical and literary. Miss Ware was the soloist

at one of Ralph Kinder's Saturday afternoon organ recitals this Winter, and is in the near future to play a concerto with orchestra accompaniment with the Verdi Symphony Orchestra, of this city. Her repertoire is quite an extensive one, her preference, first and foremost, being Bach and Beethoven, whose works she interprets with true artistic feeling. That this young artist has before her a most promising career is the opinion of those qualified to speak. It is her intention to finish her education in Europe.

Agnes Gardner Eyre in Boston

BOSTON, Feb. 24.—Agnes Gardner Eyre, the gifted young American pianist, played at a musicale given by Mrs. Charles F. Bond at her residence in Commonwealth Avenue, on February 16, and at Mrs. W. Scott-Fitz's musicale here, on the following day. She will be the soloist on March 9 with the Detroit Philharmonic Society and has many other engagements in New York and Boston during the coming month.

A "Konzertstück" for 'cello by Ernst von Dohnanyi, the pianist, Gustav Mahler's "Kindertotenlieder" and a symphony in E minor by Martin Spörr constituted the program of an extra concert given by the Mozart Orchestra in Berlin, under the direction of Martin Spörr, who is conductor of the Vienna Concert Society.

Kaiser Wilhelm spent nearly \$1,000,000 more in 1907 on grand opera and comic opera at the royal theatres in Berlin and Wiesbaden than the receipts.

Wells in "Golden Threshold"

John Barnum Wells sang the tenor part in Liza Lehmann's cycle, "Golden Threshold," in Rome, Syracuse and Utica last week, meeting in each place an enthusiastic reception. The Utica Observer said: "Mr. Wells's 'Love Song' was given with such grace and charm and in such a delightful way that the audience went wild with applause. Mr. Wells was compelled to sing the solo for the second time."

This month's two symphony concerts of the Royal Opera Orchestra in Berlin were conducted by Robert Langs, of Hagen, Westphalia, and Leo Blech, who next Fall will formally succeed Felix Weingartner as regular conductor of these concerts.

Mark Hambourg's brothers, Jan, the violinist, and Boris, the 'cellist, and their associates in the Hambourg String Quartet, have been engaged for a tour of thirty-five concerts in South Africa, beginning next June.

SIXTEEN-YEAR-OLD GIRL IN MANHATTAN OPERA

Atala Valliere, of Worcester, Mass., a Promising Member of Mr. Hammerstein's Company

WORCESTER, MASS., Feb. 24.—From a school-girl in short dresses at fourteen to grand opera at sixteen, is the record of Atala Valliere, a pretty sixteen-year-old girl now in the Manhattan Opera Company, New York City.

When a wee slip of a girl she always had a desire to sing. She ran to and from school singing and ran in and out of the house singing. Her voice matured rapidly, and at the age of fourteen, when she sang at the graduating exercises of her school, her voice had a peculiar richness of tone and a sympathetic quality rarely found in a child of her age.

A New York woman who visits this city to teach vocal music heard of the incident and induced Atala to sing for her. Then she talked with Atala's parents with the result that Atala gave up a high school course in order that she might study music.

Miss Valliere was an apt pupil. She progressed rapidly, and then began to take occasional trips to New York City where she appeared at recitals.

Two years passed and then her parents gave their consent to her going on the stage. A day or so later she went with several other girls to Oscar Hammerstein for a trial.

She sang, putting her whole heart and soul into the song. When the last chord had been sounded, the usually unimpressible manager clapped his hands in enthusiasm and said: "We will have to sign you. That was good."

Rehearsals began at once and at the age of sixteen Atala found herself a member of the Manhattan Opera Company.

SCHELLING'S BOSTON RECITAL

Draws One of the Best Audiences of Season to Steinert Hall

BOSTON, Feb. 24.—Ernest Schelling gave his only Boston recital in Steinert Hall, on Tuesday, February 18, drawing one of the best audiences of the season.

He played admirably the Bach-Liszt Fantasia and Fugue in G Minor, Schumann's Fantasia in C Major, some Chopin pieces, Alkan's "Le Tambour Bat Aux Champs," Pugno's "Tintement de Clochettes," two pieces by Debussy, a nocturne by Paderewski, and the Wagner-Liszt Liebestod from "Tristan and Isolde."

D. L. L.

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William Diestel, Walter Logan, Louis Magnus, Arthur Dunham, Mrs. Messenger Wells, Arthur Dunham, Helen M. Peacock, Fredric Karr, Ralph Evans Smith, Mabel Lewis, Clara Mae McCloud, Margaret Salisbury, Annie W. Foster, Henry F. Myers.

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MINNIE NAST POPULAR WITH DRESDEN PUBLIC

As "Gretel" and "Mimi" She Has Won the
Favor of Royal Opera House
Audiences

DRESDEN, Feb. 20.—Minnie Nast, one of the stars of the Dresden Royal Opera, has so steadily worked her way into public favor that now she is rated as one of the greatest drawing cards of the institution. As *Gretel* in Humperdinck's "Hänsel und Gretel" and *Mimi* in "La Bohème" she has been especially successful.

Miss Nast has received many honors, the most recent of which is the title of Royal Saxon Chambersinger. She was married a few years ago to the Finnish nobleman, Karl von Frenckell.
A. I.

PROMISING VIOLINIST HEARD

Alvin Rosenzweig and His Sister Heard
in Joint Recital

Alvin Rosenzweig, the nine-year-old brother of Sadye Rosenzweig, who has distinguished herself as a violinist, was the central figure of a concert at Halfeld's Hall, New York, on Wednesday of last week, arranged to raise funds for his musical education.

The youthful player once more surprised his hearers by the ease with which he mastered the technical difficulties of his numbers and the musical feeling he revealed. He confirmed the impression he had made on previous occasions as being the possessor of gifts of an uncommon order. His numbers included Accolay's Concerto in A Minor. His sister Sadye played numbers by Bach-Gounod and Bohm with fine tone and style and Signor Michili sang compositions by N. J. Süsskind (young Alvin's grandfather) and Brahms.

Jacques Bizet, son of the composer of "Carmen," and Henri Cain have just completed the libretto of an opera founded on Hoffmann's "Kufner von Nürnberg," which will be a kind of "Meistersinger." The score will be composed by a prominent French musician. Georges Bizet, in 1859, at the age of twenty, thought of using the same text, and the suggestion for the present work was found in three letters of the composer written to his mother bemoaning his inability to find a capable librettist.



MINNIE NAST
Soprano of the Royal Opera, Dresden

At a recent concert of the Nuremberg Philharmonic Orchestra a serenade for orchestra, opus 80, by Samuel de Lange, of Stuttgart, had its first hearing. Other novelties on the same program were Wagner's overtures "Polonia" and "Columbus" and Sinigaglia's "Piemontaise Dances."

Wilhelm Thorner, who was at one time private secretary to Edouard de Reszke and is known in New York, is to make his debut in opera soon as a de Reszke pupil.

Telemaque Lambrino, a Teresa Carreno pupil, has been playing with great success in Dresden.

TOSELLI'S PRICE FOR AN AMERICAN TOUR TOO HIGH

\$1,000 a Day Demanded to Have Ex-Princess Abducted and Chased by
Pianist-Husband

A despatch from Florence states that Enrico Toselli, the Italian pianist, and his wife, the ex-Crown Princess of Saxony, were ready to sign a contract with an English impresario named Caspar early this month for a tour of America, when at the last minute the pianist's father upset the whole arrangement by making exorbitant demands on behalf of his son.

At first young Toselli agreed to come on a guarantee of \$400 a day, besides living expenses for himself, his wife, the little Princess Monica and servants. After some days he said he must have \$600, to which Mr. Caspar agreed. A few days later he raised it to \$800, and finally the impresario reluctantly met even that demand. He told the ex-Crown Princess that he believed he could fill any number of halls by simply showing Signora Toselli and little Monica. Would she object, he asked, to his abducting her with the child and having Toselli chase them through the United States? She was tickled at the idea and did not say no. Then Toselli declared the impresario must consult with his father, who, backed by the other members of his household, declared that after having refused \$10,000 to give up little Monica to the King of Saxony the newly married couple could not sell themselves for a paltry \$800 a day and travelling expenses, but must have \$1,000 a day. Whereat the impresario abruptly left, advising Toselli to get some one else to show him around the United States.

Francesco d'Andrade, who has been Germany's favorite *Don Giovanni* for years, has now entered the concert field, giving a song recital in Berlin. His program embraced Italian arias and German *Lieder*. He is a wealthy Portuguese, who has lived in Berlin for a long time. Hitherto he has always sung in Italian. His *Rigoletto* is almost as celebrated as his *Don Giovanni*.

Owing to the death of Benjamin Monteith, Rose Stangé has been obliged to move her studio and hereafter will give lessons on Mondays and Thursdays at 120 Carnegie Hall.

NEW PUBLICATIONS

Outlines of Music History

One of the most interesting additions to the Music Students Library from the press of the Oliver Ditson Co., of Boston, is a work by Clarence G. Hamilton, A.M., associate professor of music at Wellesley College, entitled "Outlines of Music History." Mr. Hamilton has dedicated his book to Caroline Hazzard who by her interest and appreciation, he states, is a constant source of inspiration to the music work at Wellesley College.

The "Outlines of Music History" present a concise survey of the entire field of musical development. The work opens with a discussion of the various musical systems which have remotely, indirectly and directly, influenced the present system, and following this are remarks on the religious and secular music of the medieval period. A chapter is devoted to the epoch of vocal counterpoint, and a chapter following, to the development of monophony, in which in two sections, the opera and the oratorio, and the influence of operatic style are discussed. Throughout, the work is abundantly illustrated and the text is illuminated with most attractive special drawings of half-tone cuts.

The fifth chapter takes up various composers and their influence upon music, beginning with Bach, Handel and Gluck, down through the nineteenth century composers, and closes with a most interesting chapter on the music of the present day, devoting separate sections to Germany, the Northern countries, Italy, France and the Netherlands, and England and America.

"The Crucified"

The Oliver Ditson Company, of Boston, have just published a new Eastertide cantata, "The Crucified," composed by George B. Nevin, a well-known composer of songs and church music, of Easton, Pa. The text is by Lillias C. Nevin and the work is arranged for soli, chorus and organ, requiring twenty-five minutes for performance.

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MINNEAPOLIS HEARS SYMPHONY QUARTET

Full Week of Music Enjoyed by
Concert-Goers in West-
ern City

MINNEAPOLIS, Feb. 24.—Last week was another full week, musically, for Minneapolis. Tuesday evening the Minneapolis Symphony Quartet gave the last of its series of concerts for the season and the large audience present attested the growing appreciation of chamber music in the city.

The members of the quartet, Messrs. Hoevel, Shryock, Hals and Fischer, are all serious musicians of high aspirations and attainments, and the hard study and genuine love they have brought to their playing the past two years the quartet has been organized have brought their results.

The tonal quality is lovely, the balance is fast nearing perfection and the artistic sympathy that exists between the players is apparent in everything they do.

The program for the closing concert was well arranged and exceedingly bright in character, including Godart's G Minor Quartet, op. 33, and Dvorak's op. 96, in F Major.

Mr. Hoevel's playing was very fine in the "lento" movement of the latter quartet.

Rubinstein's Sonata for 'cello and piano, op. 18, in D Major was played by Mr. Fischer and Margaret Gilmore. Mr. Fischer was at his best, and from the standpoint of interpretation, technique and tonal quality his work was superb.

Miss Gilmore is one of the talented pianists of the city and has unusual gifts as an accompanist.

The quartet also gave a concert Wednesday evening before the Woman's Club, of Minneapolis, and delighted another large audience.

The Euterpean Club, under the direction of Carlyle Scott, gave its third annual concert Wednesday evening at First Baptist Church and achieved distinct success. The members of the club include about forty young women students of the Minnesota State University.

The voices are fresh and musical and the youthful enthusiasm and vigor shown by leader and singers is invigorating. Besides his enthusiasm, Mr. Scott is a scholarly musician of artistic perceptions, and he has succeeded in making his club, which is the only women's chorus in the city, one of the most successful musical organizations in the community.

The soloists with the club were Clara Williams, soprano, and Agnes Lewis, contralto, who sang with their usual success. George Brand played a flute solo and Gertrude Hull gave two piano numbers. The club's selections included Schumann's "Paradise and Peri," Arthur Foote's cantata, "Lygeia," and several lighter numbers.

Minneapolis music lovers have been enjoying a short season of grand opera by the San Carlo Opera Company. The company gave four performances, including "Lohengrin," "Don Giovanni" and "Lucia," and the interest was so marked the company remained to give three extra performances, including "Aida," "Les Huguenots" and "Carmen."

Constantino, the Spanish tenor, achieved the triumph of the season, though Alice Neilson shared the honors to no small degree.

A new musical organization, called the Minneapolis Symphony Wind Quintet, will, March 3, make its first appearance before the public.

The members of this new organization are Max Guetter, flute; Achille Heynen, bassoon; Robert Minsel, French horn; Salvator Nirella, clarinet, and Rudolph Seidl, oboe, all of whom are members of the Minneapolis Symphony Orchestra. E. B.

Politics and song were mixed at Carnegie Hall Tuesday night, the attractions being Gov. Joseph W. Folk, of Missouri; Judge Morgan J.

MINNEAPOLIS QUARTET WHICH GAVE CONCERT LAST WEEK



Messrs. Hoevel, Shryock, Hals and Fischer Constitute This Able Organization of Musicians

O'Brien and David Bispham. Governor Folk spoke on "The Era of Conscience" and Mr. Bispham sang "The Wanderer," by Schubert; "Though Night Hath Climbed," by Heinen, and "The Two Grenadiers," by Schumann.

MORE MUSICAL FUN FROM SOUSA'S BAND

Versatile Conductor Draws Large
Audience to the New York
Hippodrome

The return of John Philip Sousa and his band to the Hippodrome last Sunday night was the signal for the gathering of a large audience. The program consisted of MacDowell's "In a Haunted Forest," clarinet solo; "Air Italien," by Norrito; Sousa's Suite, "At the King's Court"; "Cord Song," from Sousa's "Bride Elect"; Chopin's Mosaic, Mazurka, Valse and Marche Funebre, Sousa's Fantastic Episode, "The Band Came Back"; German's Shepherd's Dance from "Henry VIII"; the new Sousa march, "Powhatan's Daughter"; Hubay's Scence de la Czarda, for violin, and the finale from Rossini's "William Tell."

Mr. Sousa's genuine sense of humor was again displayed in the "fantastic episode," "The Band Came Back." Two players strolled out on the empty stage in an aimless way, tooting a popular air. An oboe sobbed a bit of another "song hit" in the distance, and that player moved into view. A cornet blared a third song in another direction and soon the blower of brass appeared. Thus, singly, in pairs, or in trios, the men of the band came out, each group delivering itself of a new bit of melody, until the stage was filled with players. Then all broke into one tune, which ended the "episode." It was a clever idea and deserved the applause it got.

Mr. Norrito, the clarinetist, in the performance of his own composition, delighted his auditors with the beautiful mellow quality of tone produced on this instrument. Lucy Allen's soprano solo was well received and Jeanette Powers again delighted her listeners with her violin.

American Flautist Wins Enviably Reputation by Her Performances in Europe and America

Among American artists who have earned signal recognition is Marguerite de Forest Anderson, of flute fame, the little southern girl whose debut in London with the Queens Hall Orchestra, Henry Wood conducting, was the most talked of event during the season. In a recent article Miss Anderson was termed "freakish" in the choice of her instrument, but the word is not at all appropriate when one considers that it was a "woman" who invented the flute, and among the ancient Greeks there are records of one hundred and thirty-five women performers. Leaving aside the question of what the ancients did, it is a fact that Miss Anderson has done much to revive the ancient glories associated with the flute and has never failed to charm her audience yet.

Miss Anderson was a positive revelation to the London critics, in that her exquisite tone production, marvelous technique and wonderful expression called forth comments of praise.

In fact, so popular did Miss Anderson and her flute become with the Londoners that on one occasion when her concert clashed with the great Patti, she was placed on an equal standing with that noted singer by the London critics.

The flute is, without doubt, one of the most difficult instruments to play and very few, even of the male sex, have encompassed all of its intricacies, hence a false impression seems to prevail that there is very little music written for the flute, whereas this is entirely controverted by the fact that Miss Anderson has a repertoire of over two thousand pieces embracing all the great composers, such as Bach, Mozart and Handel, down to the present day of Saint-Saëns and Chaminade. Another false idea is that the flute is colorless, but such is never the case when in the hands of a real musician.

Miss Anderson sustained her great European reputation at her recent recital and has been a great feature at private musicales this season.

In addition to her proficiency on the flute, Miss Anderson is the composer of a comic opera entitled "Dreamland's Gateway," which will probably be heard on Broadway in the early part

of next season. The work has been pronounced so melodious by the few who have heard it that it is predicted as a strong rival to the famous "Merry Widow." Miss Anderson also wrote the book and lyrics which have since been readapted by the well-known playwright, George Broadhurst.

FLONZALEY QUARTET PLAYS

Second New York Concert of Admirable
Chamber Music Organization

The second New York chamber music concert of the Flonzaley Quartet took place in Mendelssohn Hall Saturday evening, when the program contained Dvorak's Quartet in E Flat Major, op. 51, G. San Martini's Sonata for two violins and 'cello, and Schumann's Quartet in A Major, op. 41, No. 3.

The continual improvement of the ensemble and in gain of breadth as well as in the more subtle qualities of string quartet music were manifest in the work of the organization on this occasion.

Adolfo Betti, first violin; Alfred Pochon, second violin; Ugo Ara, viola, and Iwan d'Archambeau, 'cellist, constitute the quartet, and while each of these is recognized as a soloist of high attainments, together they form an admirable body of ensemble players.

The audience was of good size and enthusiastic in its reception of the performance.

Mme. de Cisneros's Concert Tour

Mme. Eleanora de Cisneros, the Manhattan Opera House contralto, has been engaged for a series of concerts throughout the East. She will appear on March 3 with the Philadelphia Orchestra in Washington; March 6 and 7 with the same organization in Philadelphia, and on the 16th in Baltimore. On April 19 she will be one of the soloists with the Handel and Haydn Society in Boston, singing in "Samson and Dalilah"; April 28 and 29 in Springfield, Verdi's "Requiem"; April 30 to May 6 in Canada, and on May 9 at the Richmond, Va., festival.

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FROM MUSICAL AMERICA READERS

More Provincialism

To the Editor of MUSICAL AMERICA:

I was greatly amused to read in your last issue an account of how some of the Denver people acted at a recent concert given by Josef Hofmann with orchestra in that city.

The other night I attended a performance of "Thäis," at the Manhattan. Two ladies, tastefully dressed, sat to my right. During the second act, when the interest would supposedly hold the attention, I heard this:

FIRST LADY: That's Miss Calf in the third box from the stage. They say her mother kept a cigar store in Chicago. Her father made millions in Texas. She's the fat woman with all the diamonds.

SECOND LADY: Isn't that Count Buttinski in the back of the box over there? I mean the man with the big black moustache.

FIRST LADY: I don't think the Pill girls look well to-night—anyway, they always look bored at the opera.

SECOND LADY: Do you like this music? I don't—I don't like Wagner!

FIRST LADY: This opera isn't by Wagner. It's by Victor Herbert, isn't it?

SECOND LADY: No, you're thinking of "Mlle. Modiste." Haven't you got a program?

FIRST LADY: No, I never get one. It soils your gloves so. Say, there's Harry Woodhead—getting old, isn't he?

There the conversation was interrupted by loud cries of "Hush!" from the audience, and the two ladies subsided.

You see, we need not go to Denver to find "provincialism!"

Best regards,

LEON GRENAUD.

New York, February 22, 1908.

Rules for the Next Saengerfest

To the Editor of MUSICAL AMERICA:

The Concordia, which now holds the Emperor's trophy for the blue ribbon event of the North-eastern Sängerbund, naturally looks upon the recent protest against the rules of competition as an acknowledgment by the Junger Männerchor

of its (Concordia's) musical prowess, since this Philadelphia society sought to have the next contest include two selections—one handed out some weeks before and the other two hours before.

This was so obviously an attempt to "catch" the Concordia on the mere detail of pronunciation of German words that the general committee at its meeting here some weeks ago would not stand for it. So it made the condition that the words for the second selection should go out a month in advance and the music two hours in advance. Under this condition the Junger Männerchor evidently thinks Concordia is favored, whereas, it appears to the remainder of the committee that the newest rule merely prevents unjust discrimination.

As is well known Concordia includes a cosmopolitan body of singers—Germans, German-Americans, Americans, English, etc., and the great victories they have scored at the Sängerbund have not given their German brethren an easy feeling. The attempt to hold back the second selection until just before the contest was pointed out to be an unjust discrimination against Concordia, and the committee, with what seems like a sense of fairness, changed the rule as stated.

"Anything to beat Concordia" seems to be the cry from Philadelphia. But this intense anxiety has apparently gone too far. Junger Männerchor came to Newark with the Kaiser prize already won. Their home newspapers said so, they themselves said so and acted so, and they had arranged a European trip on the strength of the victory already within their grasp. Not having been able, however, to win with the old rules they immediately began laying wires for a change of rules.

W. E. W.

Wilkes-Barre, Pa.

Why She Likes Musical America

To the Editor of MUSICAL AMERICA:

There are some good musical papers and magazines in Europe, and also in this country, but MUSICAL AMERICA is unique. There is nothing like it that I know of. It gives a great

deal of information in a most interesting manner, while the pictures alone are worth the subscription price. Then, the paper is "clean"—you do not praise or abuse according as people pay or do not pay, as so many musical papers do.

Judging from the number of my friends who are taking your paper, it must already have a considerable circulation in the homes of music-lovers in Boston.

I gladly renew my subscription at the increased price.

Sincerely yours,

CHARLOTTE FAIRFAX.

Boston, February 22.

The Truth About "Salome"

To the Editor of MUSICAL AMERICA:

Your kindly and appreciative article on Mr. Conried, apropos of his retirement, would have more force had Mr. Conried continued the policies of his first season. After that, his productions deteriorated and when he undertook, as he did, to give "Salomé," not on the regular subscription nights, but on the "extra" nights, so as to increase his own profit, the subscribers naturally kicked.

That was the commencement of the friction between the Herr Director and his supporters.

Truly yours,

OPERA-GOER.

Harriet Foster Gives Recital

Harriet Foster, the contralto, was heard in a song recital at Mendelssohn Hall, New York, on Tuesday of last week. Her program included compositions by Debussy, Reynaldo Hahn, Coleridge-Taylor, Landon Ronald, MacDowell, Gustav Pierné, Felix Weingartner and Hugo Wolf.

Henri Marteau gave a concert in Munich recently, playing a violin sonata by Max Reger and a chaconne for viola of his own composition. He introduced also a clarinet quintet and a number of songs from his own pen.

CALLER: I wish you would tell me what the real difference is between a Stradivarius and any other violin.

INFORMATION EDITOR: Well, sometimes it is as much as \$5,000.—Chicago Tribune.

TETRAZZINI HAPPY
WITH PEOPLE HERE

Manhattan Prima Donna Tells a London Friend Americans Are Devoted to Good Singers

LONDON, Feb. 22.—A letter from Luisa Tetrazzini, received by one of her friends in London, shows that the diva appreciates the warm welcome she has received in New York.

"I am delighted with the American people," Mme. Tetrazzini writes. "They have been very good to me here. I came with a reputation, and naturally found it most difficult to justify it. When I make my first bow to an American audience I am always greeted with tremendous applause, and you have no idea what a beneficial effect this has on me. . . . The American people are devoted to good singers. Mr. Hammerstein, who, they say, had been losing money, is now doing well again and everybody in the theatre is delighted, and no one more than myself.

"The papers have gone so far as to publish the most extraordinary things about me. One of them, in all seriousness, said I could sing only when hypnotized—magnetized. Is it not ridiculous? Such articles really cannot come of anything but madness and a most grotesque imagination."

GOUDEKET AT WALDORF

Baritone Sings Before the International Art Society at Members' Meeting

The International Art Society held a members' meeting on the evening of Monday, February 7, at the Waldorf-Astoria. Martin Goudek, baritone, sang two solos, Schubert's "Die Allmacht" and Victor Mosse's "Air de l'opera 'Galathee,'" and Mildred Longworthy, soprano, gave songs of Thomas and George T. Anderson.

George H. Lugin, 'cellist, played Popper's "Widmung" and Lee's "Gavotte" excellently. The concert was enjoyed by a large audience.

Trévis is soon to hear "Yvon," a new opera by Francesco de Guarnieri, who was a pupil of César Franck, and now teaches in Venice.

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A POPULAR BOSTON CONTRALTO

Anna Miller Wood Active in City's Musical Life as Soloist and Teacher

BOSTON, Feb. 26.—One of the younger teachers and one of the most successful in this city is Anna Miller Wood, the contralto. Miss Wood is a native of San Francisco, but she has found the home of her adoption here in the East, one to her complete liking, and one in which she has achieved far more than ordinary success.

Miss Wood's decision to make Boston the field of much of her musical work came about through her meeting with Arthur Foote, Boston's distinguished composer and organist, at a musicale at the studio of Sir Laurens Alma-Tadema in London. Mr. Foote has for many years been director of music at the First Church in this city and after hearing Miss Wood sing, he immediately secured her services for his quartet.

Miss Wood made her Boston debut with the Kneisel Quartet the season following her engagement as a member of Mr. Foote's quartet. She has since been much in demand at fashionable drawing-room musicales in Boston and other Eastern cities. She was recently soloist with the Boston Symphony Orchestra in Providence, R. I., and with the Theodore Thomas Orchestra in Chicago.

Miss Wood has made various concert tours of the Pacific Coast and the Middle West. In taking up the work of teaching, she met with richly deserved success. She is not only an artist in her own public work, but is a conscientious teacher who possesses the power of imparting to others much of her own artistry. She has a number of pupils who are now appearing



ANNA MILLER WOOD
Boston Contralto and Teacher

professionally, either in concert or opera work, and has surrounded herself with several excellent assistants, who were formerly her pupils, and who are now preparing beginners for her.

Miss Wood's pupils come from all parts of the United States. She has most attractive studios in the Pierce Building, where musicales are given frequently. Miss Wood was recently heard in a most interesting recital of Scandinavian music in this city. D. L. L.

The Late Warren Davenport's Work to Be Continued by His Son in Boston

BOSTON, Feb. 24.—The musicians and musical people of Boston and other parts of this country who were for years acquainted with the late Warren Davenport and his writings will be much interested to know that his son Allen Davenport is to continue the work his father so ably began, and will conduct "The Warren Davenport School of Vocal Art" with studios in Huntington Chambers, on Huntington Avenue, this city. No clearer idea of Mr. Davenport's plans and intentions in regard to this school could be obtained than from the interview printed below which he gave to the MUSICAL AMERICA representative last week. No one could be better equipped to carry on the work of the late Mr. Davenport than his son, who has during years of constant intercourse become imbued with his father's "method" and his esthetic principles.

Mr. Davenport said: "Mr. Freund's great friendship and esteem for my father has already descended generously to my own profit. Such is the inheritance from a worthy father, and thereby my earnest plans regarding 'The Warren Davenport School of Vocal Art,' which received preliminary announcement in MUSICAL AMERICA, already are clearly shaping themselves.

"It is of the utmost consequence to me that already there has appeared an amicable interest and encouragement from singers and musicians not strictly adherents of the Davenport theories, but who always saw the man, no matter in what differing opinion they held his views. The inspiration from such liberality is already felt,

and I shall endeavor to effect it in the conducting of the 'school,' which I desire to make broad and catholic in scope.

"A text-book 'Fundamentals of Vocal Art,' explanatory of the basic principles of the 'Davenport Method,' will soon be ready, which, together with 'Warren Davenport's Technique Studies,' will be taught under my personal instruction. The department of ballad, oratorio and opera singing will be intrusted to teachers specially equipped to perform such tasks; not necessarily graduates of the 'Davenport Vocal Method.' But the fundamental principles of the method will be strictly adhered to in the consummation of the esthetic element.

"I maintain that there is a place in rigid methodical and technical training, which, if carried too far, robs the student of the absolute necessity of acquiring in a reasonable time, abandon and style, without which elements a career of useful and successful professionalism is hopeless. It is with this fact in mind that a text-book of the fundamental principles, appealing to the intelligence of the pupil, has been prepared and we shall endeavor to discreetly advance the student in the primary esthetics, while he is still in the study of correct tone production. Economy of time and expense in the student's advancement we shall discreetly maintain.

"His many prejudices were all principles," Philip Hale wrote in his brotherly and generous tribute to Warren Davenport.

"Another loyal and admiring friend, one who

has been throughout extended years, and is to-day prominent in Boston music affairs, said to me but recently: 'Your father was a man far in advance of his time.' Perhaps it is then only natural that we begin but now to hang his picture where he may be rightly seen and judged in some future years of nearer understanding. And that is the spirit in which 'The Warren Davenport School of Vocal Art' is instituted—a firm belief in his principles and advanced theories." D. L. L.

ADAMOWSKI TRIO PLAYS IN BOSTON

First Recital of the Season in That City Draws a Large Audience

BOSTON, Feb. 24.—An enthusiastic audience of good size greeted the Adamowski Trio, Mme. Szumowska-Adamowski, piano; T. Adamowski, violin; J. Adamowski, 'cello, on the occasion of their first Boston recital of the season last Friday afternoon in Steinert Hall. The program consisted of Mozart's Trio in B Flat Major, Grieg's Sonata in F Major for Violin and Piano, op. 8, and Gretchaninoff's Trio in C Minor, op. 38.

Representative musicians and music-lovers were in attendance. The Adamowskis do not need any introduction to Boston, where they have made their home for many years. The reception accorded the trio shows the opposite to that old saying: "A prophet is not without honor except in his own country." The Adamowskis have many friends here who always enjoy their artistic performances.

The second concert of the season, as previously announced, has been postponed to Thursday afternoon, March 26, owing to additional dates of importance having been booked for the trio on their forthcoming Western tour. At the next concert a new trio by David Hadley Smith will be played from manuscript for the first time in Boston. The other numbers on the program will include a D'Indy trio and a Beethoven sonata for 'cello and piano. D. L. L.

RENAUD TO RETURN NEXT YEAR

Hammerstein Signs French Baritone for Three Seasons More

Maurice Renaud has been engaged for three more seasons at the Manhattan Opera House. This contract was settled on Sunday by cable from Monte Carlo, where the celebrated baritone is now singing, and so it is assured that he will return next year to sing the rôles in which he has already been heard in New York, in "Les Contes d'Hoffmann," "Thaïs," "Rigoletto," "Don Giovanni," and "La Damnation de Faust," and also some new ones.

Mr. Renaud's repertoire is large and varied, and it is probable that Mr. Hammerstein will present him next season in other operas, such as "The Flying Dutchman," in which he is said to be inimitable.

Eugen d'Albert's opera "Tiefland" ("The Lowlands") has been one of the most successful works sung in Germany in years. It has just reached its fiftieth performance at the Komische Oper in Berlin and seems likely to remain popular for months to come.

NATIVE SONGS BY BOSTON BARITONE

Stephen Townsend Presents Works of American Composer at Second Recital

BOSTON, Feb. 24.—Stephen Townsend's second song recital of the season took place in Steinert Hall last Wednesday evening. Excellent accompaniments were played by J. Arthur Colburn, pianist. The program included Arthur Foote's "The Wanderer's Song," "The March Wind," "Autumn" and "A Good Excuse"; Converse's "Indian Serenade"; Johns's "Where Blooms the Rose"; Lang's "The Sea Sobs Low," and "Spring"; Whelpley's "I Know a Hill," and "Oh, for a Breath of the Moorlands"; Hopekirk's "From the Hills of Dream," and "Thy Dark Eyes to Mine"; Manney's "Daisies"; Leighter's "The Gift of God"; Atherton's "Serenade"; Townsend's "Drink to Me Only with Thine Eyes"; Chadwick's "Thou Art to Me"; Beach's "Ecstasy"; Colburn's "Oh, Like a Queen's," and "A Boy's Prayer"; Loud's "Heimweh"; Hill's "Bring Her, O Western Wind" and "Pierre de Provence to Maguelone the Fair"; Bullard's "Beam from Yonder Star," "Barney McGee," and "The Kavanagh"; Aphorpe's "The Owl and the Pussy Cat," and Fisher's "Oh, This Is My Departing Time."

Few singers in Boston or elsewhere could bring out such a large and representative audience on such an extremely disagreeable, rainy night as did Mr. Townsend. He may well congratulate himself upon his excellent following in this city. After his last recital Mr. Townsend was asked by several of his friends to give a program made up exclusively of songs by American composers and the program which he gave last Wednesday evening was one of such interest and of a sufficiently varied character as to hold the attention of his audience until the closing number, which was most ably selected and which gave Mr. Townsend the opportunity of bidding his many friends in the audience a characteristic cheery "good-night."

In a program of such uniform excellence, it is difficult to single out many numbers for particular mention. Those by Foote were of interest and the "Autumn" song was, perhaps, the best of that group. Mr. Townsend's "Drink to Me Only with Thine Eyes" was sung with pronounced effect and was warmly applauded. Bullard's "Beam from Yonder Star" gave the audience much pleasure and the applause resulted in Mr. Townsend's repeating the song. As has been remarked before in these columns, Mr. Townsend has a baritone voice of distinctive quality and one which lends itself readily to songs of brilliant character, as well as those of the tender sentiment. His delivery is straightforward and manly and his sincerity is ever apparent. D. L. L.

H. Rawlins Baker in Recital

H. Rawlins Baker, pianist, assisted by McCall Lanham, baritone, and William F. Sherman, accompanist, presented an enjoyable program at the American Institute of Applied Music, No. 212 West Fifth-ninth Street, New York, Friday evening of last week.

The program contained items from the works of MacDowell, Chopin, Massenet, Debussy, Fauré, Brahms, Hahn, Pfeiffer, Reimann and German. [] [] []

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DATES NOW BOOKING

NOVELTIES REPEATED AT THE MANHATTAN

Donizetti on Friday Gives Way to
Debussy Again at Saturday
Matinee

WEEK AT THE MANHATTAN

Wednesday, Feb. 19—"Pelléas et Mélisande": Mmes. Garden, Gerville-Réache, Sigrist; MM. Perier, Dufranne, Arimondi, Crabbé.

Friday, Feb. 21—"Lucia di Lammermoor": Mmes. Tetrassini, Severina; MM. Zenatello, Sammarco, Arimondi.

Saturday, Feb. 22—Matinée—"Pelléas et Mélisande."

Evening—"Siberia": Mmes. Agostinelli, Trentini; MM. Zenatello, Sammarco, Crabbé, Cazauban, Gianoli-Galletti.

Monday, Feb. 24—"Louise": Mmes. Garden, Bressler-Gianoli; MM. Dalmorès, Gilibert.

Wednesday, Feb. 26—"Dinorah": Mmes. Tetrassini, Trentini, Giaconia; MM. Ancona, Mugnoz, Daddi, Venturini.

Debussy's "Pelléas et Mélisande," the *première* of which is reviewed in another column of this issue, was repeated on Saturday afternoon before another audience that filled the Manhattan. The effect of a second hearing of this singular art work, excellently performed, strengthened the impression made on Wednesday and there was more applause than before. The performance was identical in all its admirable details with the first.

It is doubtful if Luisa Tetrassini has sung so well at any time this season as she did on Friday as *Lucia*. It would seem that she has profited by the outspoken criticism she has received in certain quarters, for the defects in tone production observed on previous occasions were far less noticeable. The result was that her singing was on a higher artistic level and the entrancing beauty of her voice was enhanced. As in previous performances of "Lucia," she was forced to repeat the "Mad Scene" before the audience was willing to let the opera proceed. Mr. Zenatello as *Edgardo* and Mr. Sammarco as *Ashton* were again admirable.

The remarkable claim "Louise" has made on the interest of New York opera-goers was once more demonstrated on Monday when Charpentier's lyric picture of modern Bohemian life in Paris drew another crowded house. Miss Garden was in unusually good voice and Mme. Bressler-Gianoli, Mr. Gilibert and Mr. Dalmorès likewise seemed inspired to surpass themselves.

RETURNS FROM EUROPE TO MAKE HIS DEBUT

Lewis Richards Displays His Attainments
in Piano Recital in
Detroit



LEWIS RICHARDS

Talented American Pianist Who Has Just
Returned from His Studies Abroad

DETROIT, Feb. 24.—On Tuesday evening Lewis Richards renewed his acquaintance with the music-loving public of Detroit, by presenting a serious and interesting program to a large audience.

After six years of studying and concert work in Europe, much interest and considerable expectancy was displayed by his many Detroit friends and the audience, in the following program: Bach-Tausig's Toccata and Fugue in D Minor, Beethoven's Sonata in C Major, op. 2, No. 3, Schumann's Etudes Symphoniques, op. 13, Richards's "Menuett dans le style ancien," Daquin's "Le Cuckoo," Schubert's Impromptu in G Major and Liszt's Legend, "St. Francis Walking on the Waves."

Both as a technician and interpretative artist Mr. Richards gave a good account of himself, and his work made a highly favorable impression.

Mr. Richards three years ago won the first prize annually presented by the Brussels Conservatory in competition by the students, and was the first American to win the prize. He will spend six months of the year as assistant in Boris S. Gnapol's studios, and the other half of the year will be spent abroad in his profession.

F. G. L.

"SIEGFRIED" GIVEN, MAHLER CONDUCTING

Metropolitan Company Presents "La
Bohème" Three Times
in Succession

WEEK AT THE METROPOLITAN

Wednesday, Feb. 19—"Siegfried": Mmes. Fremstad, Kirkby-Lunn, Alten; MM. Burgstaller, Van Rooy, Goritz, Reiss.

Thursday, Feb. 20—"Faust": Mmes. Eames, Jacoby; MM. Caruso, Plançon, Stracciari.

Friday, Feb. 21—"Hänsel und Gretel": Mmes. Mattfeld, Alten, Homer, Weed; M. Goritz. "I Pagliacci": Mme. Farrar; MM. Caruso, Scotti, Reiss.

Saturday, Feb. 22—Matinée—"Der Fliegende Holländer": Mmes. Alten, Langendorff; MM. Burgstaller, Goritz, Dippel, Reiss.

Evening—"La Bohème": Mmes. Cavalieri, Dereyne; MM. Bonci, Scotti, Journet, Dufriche.

Monday, Feb. 24—"La Bohème": Mme. Farrar, Dereyne; MM. Caruso, Stracciari, Journet, Tecchi.

Wednesday, Feb. 26—"Il Trovatore": Mmes. Eames, Homer; MM. Caruso, Stracciari, Journet.

This season's first performance of "Siegfried" at the Metropolitan was given under Gustav Mahler's baton and with a familiar cast. The conductor was undoubtedly the star of the evening, as, with few exceptions, his reading of the score was such as his interpretation of "Die Walküre" had led Metropolitan patrons to expect. There were liberal cuts, but these were compensated for by the seasonable hour at which the audience was dismissed.

The title part was in the hands of Alois Burgstaller, who, however, was still suffering from the hoarseness that has caused him and the management so much inconvenience this winter. Mme. Fremstad as *Brünnhilde* was at her best, Mme. Kirkby-Lunn sang *Erda* admirably and the same praise may be given Bella Alten for her singing of the bird music. Mr. Van Rooy's *Wanderer*, Mr. Reiss's *Mime* and Otto Goritz's *Alberich* are all familiar.

The company gave three performances of Puccini's "La Bohème" in four days. On Saturday night Lina Cavalieri and Mr. Bonci had the two leading rôles; on Monday the *Mimi* was Geraldine Farrar, the *Rudolfo* Mr. Caruso, and on Tuesday, in Philadelphia, Mme. Cavalieri and Mr. Bonci were again to the fore. Mr. Bonci sang beautifully on Saturday and the crowded house echoed and reechoed with demonstrative enthusiasm over him. The supporting singers were Miss Dereyne as a vivacious *Musetta*, Antonio Scotti as *Marcello*, Mr. Barocchi as *Colline*, Mr. Béqué as *Schvanevard* and Mr. Dufriche as *Benoit* and *Alcindoro*, all of whom were associated with Miss Farrar and Mr. Caruso on Monday. Miss Farrar is an appealing *Mimi*, and her voice is well suited to the rôle. But why does she not cultivate a more graceful manner of bowing between the acts? Her little staccato inclinations of the head are not consistent with her stage deportment otherwise.

At the Saturday matinée Miss Alten as *Senta* again demonstrated her qualifications for larger rôles than generally have been assigned her. Mr. Burgstaller was again hoarse. M. Goritz made his first appearance as the *Holländer*, replacing Mr. Van Rooy, who was singing at Carnegie Hall.

SOUTH'S ROYAL WELCOME FOR SCHUMANN-HEINK

Audience of 1,400 Greets Popular Con-
tralto at Recital in Savan-
nah, Ga.

SAVANNAH, Feb. 24.—By the most brilliant, the most attentive and the most receptive audience of the season Mme. Schumann-Heink was heard at the Savannah Theatre Friday night. It was a gathering to hear a great artist, and was a social and as well as musical event.

Mme. Schumann-Heink seemed to appeal to the audience from the beginning. After she has sung several numbers one feels as if she is a friend instead of a great artist.

She rendered an elaborate and beautiful program and was gracious in responding to encores. She throws her whole soul into her art and lives each song she sings. She sang in five languages and even though one is not a linguist it is easy to follow every mood of her songs. Although suffering from a cold the artist seemed in perfect voice.

There were 1,400 people in the audience, which was larger than any similar gathering that has ever been seen in this city.

MME. CALVÉ IN BOSTON

Charms Large Audience in Concert in Sym-
phony Hall

BOSTON, Feb. 24.—Mme. Emma Calvé, assisted by Renee Chemet, violinist; Mr. d'Aubigne, tenor, and Mr. Decreus, pianist, gave an excellent concert in Symphony Hall on Saturday afternoon, February 22.

Mme. Calvé sang arias and songs, among them "My Heart to Thy Dear Voice," from "Samson and Delilah"; Gounod's "Serenade du Passant," and "Printemps"; Martini's "Plaisir d'Amour"; a group of songs of her province in France, and a group of Spanish songs. Her voice, despite a strenuous season, was surprisingly fresh and much applause induced her to give many encores.

Mr. d'Aubigne sang "Donna é Mobile," from "Rigoletto," Miss Chemet played selections from Ambrosio and Sarasate, and Mr. Decreus gave a fugue and choral by Mendelssohn, a nocturne by Chopin, and Heller's "In the Manner of Teniers."

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NEW CHORAL CLUB IN SAVANNAH, GA.

**Frank E. Rebarer Forms Society for
Study and Performance
of Music**

SAVANNAH, Feb. 24.—With forty charter members a choral society was organized at the home of Frank E. Rebarer, Wednesday night, for the advancement of music and musical knowledge in Savannah. The society is composed of some of Savannah's leading singers, both men and women, with a division of voices which will readily enable the director to put on almost any chorus work he may desire.

Mr. Rebarer was elected director of the society, and will not only direct the choral work, but will also direct the classes and lectures which will be part of the organization's work in the advancement of music.

The forty charter members are to interest themselves in securing new members for the organization. The movement anticipates the formation of a society of from three to four hundred members, taking in all the leading singers and also those who have voices but have never been able to study music.

It is intended to begin with the study of the elementary branches of music, and fifteen minutes will be given each meeting night to instructions in the rudiments of music. By this means those who have never been able to secure musical knowledge will have an opportunity to learn, and will, in the course of a year or so, be well versed in the choral work.

There will also be about twenty minutes given to instructions in musical history. There will be lectures on the history of music and discussions of the various prominent and well known composers. The works of many unknown composers of merit will also be exemplified.

Another twenty minutes will be devoted to musical programs, at which various members of the society will be required to do solo work.

There will be no expense attached to becoming a member of the society, and Mr. Rebarer says no one need wait for an invitation, as he is extending no invitations.

The Green Bay, Wis., Choral Society is to be built up to the number of 200 singers and they are to take part in the May festival which is to be held in Green Bay. The event is to be made one of the largest among the singing societies of Wisconsin. William Boeppler, of Chicago, is the director of the society and is well pleased with the progress that is being made. The festival will probably be held about May 17 and it is proposed to make the affair one of State interest.

An excellent program was given at the Students' Concert of the New York College of Music on the evening of Thursday, February 20. Mozart, Raff, De Beriot, Nevin, Mendelssohn, Leoncavallo, Paderewski, Moszkowski and Liszt were represented in the selections.

CHICAGO SOPRANO NOW IN NEW YORK

**Maud Sinclair Gaudreaux, a Favorite in West and Southwest, Seeks
Laurels in the East**



Maud Sinclair Gaudreaux, Soprano

Maud Sinclair Gaudreaux, one of Chicago's best-known concert and church singers, is now located in New York, and it is predicted will become as great a favorite here as she is throughout the West and Southwest, where she is widely known, having toured with William H. Sherwood, Bernhard Listemann and many other well-known musicians. She was also the soprano in three of the most prominent churches in Chicago, singing at the Forty-first Street Presbyterian, First Baptist and St. Paul's Universalist. She resigned from the Second Presbyterian of Evanston, Ill., to come to New York.

At the age of sixteen Mrs. Gaudreaux was a winner of one of the four medals awarded for excellence of voice at the Columbian Exposition

contest. In this contest there were forty singers chosen from various States. Mrs. Gaudreaux's success prompted her to adopt a musical career and she has met with flattering success wherever she has sung. Her voice is a full rich soprano of great compass and flexibility, at the same time possessing a sweetly sympathetic quality and purity of tone. Her repertoire is extensive, including opera and oratorio, and her interpretation of songs is effective.

The quality of Mrs. Gaudreaux's voice, combined with a correct technical use of it, is such that she can vocally express emotions in the most convincing manner.

Mrs. Gaudreaux is pursuing her studies in New York with G. Magnus Schutz.

SEATTLE ORCHESTRA WINS NEW HONORS

**Fifth Concert by Director Kegrize's
Musicians in the
Far West**

SEATTLE, Feb. 24.—The fifth symphony concert, given Tuesday evening by the Seattle Symphony Orchestra in the Moore Theatre, possibly marked a much higher level of accomplishment than any of those which have heretofore earned and won the appreciation of the most critical, distinguished as it was by an admirable program and a rendition which for its high finish, its brilliancy of execution and its broad and sympathetic grasp of every detail proved the painstaking earnestness and high ability of this accomplished organization.

The large attendance, representative of the lively interest genuine fulfillment of expectations has inspired, proved that this orchestra has made a place for itself among the most valued institutions of this city and the one that will always be liberally sustained as it should be. Director Michael Kegrize and his accomplished musicians have demonstrated their worth.

Of special interest on the program were the two Wagnerian numbers, the prelude to "Lohengrin" and the "Kaisermarsch." The orchestra achieved a signal triumph in the masterful manner in which these numbers were executed. The conductor's work was compared by many present to that of Walter Damrosch. Director Kegrize was compelled to repeatedly bow his acknowledgement of the appreciation with which the Wagnerian numbers were received.

Another feature of the concert was Schubert's Unfinished Symphony. Certainly the treatment given it disclosed all the subtle beauties of this remarkable work.

The opening number was Mendelssohn's Overture, "Ruy Blas," a work that requires very careful treatment and one that is always pleasing.

The third number introduced B. F. Leventhal, who made his first appearance in this city as violin soloist. The number, Saint-Saëns's "Introduction and Rondo Capriccioso," involved many passages of exceeding difficulty. That Mr. Leventhal did justice to the music was not surprising considering his accomplished record as a distinguished violinist. With Concertmeister John Marquardt and Mr. Leventhal in the same orchestra, expectations of future concerts will be increased.

A notably fine pupils' recital was given recently at Denison University, Granville, Ohio, by pupils of the Conservatory of Music. Those who took part were Ruth Rockwood, Lela Zimmerman, Faye Hülshizer, Fred Wolf, Marie Porter, Martha Flurschutz, Bertha Stevens, Blonda Watt, Karl Eschman, Harold Thomas, Estelle Deardorf, Julia Armitage, Letha Tannehill and Nellie Sterrett.

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The Choral Society of the Arizona School of Music will give the "Messiah" under the direction of Francis Hughes in March.

Alice Rossing Walden, pianist, and Ianthe Mae Lyle, soprano, gave a recital in Cable Hall, Chicago, Tuesday evening, February 19.

C. Norman Hassler and his wife, who have been touring Michigan, Indiana and Ohio, will return to Pittsburg March 1, when they will give a series of concerts in Greater Pittsburg.

Ethel Reynolds, a child pianist, and Kathleen Cullen, a young singer of New Orleans, La., are attracting considerable attention in that city because of their unusual talent. Both are pupils of I. R. Bukowitz.

Mme. Anna Weiss presented her talented pupil, Anna Frances, in a piano recital in Cable Hall, Chicago, Monday evening, February 24. This young pianist was assisted by Edith Antram, soprano.

On invitation of John H. Frank, president of the Milwaukee Conservatory of Music, Isabelle Hinsdale, of Green Bay, Wis., and six of her pupils appeared in the conservatory recital at Milwaukee, on Sunday afternoon, February 16.

The Schubert Club, of Waterbury, Conn., the women's chorus recently organized and to be conducted by R. A. Laslett Smith, has held its first rehearsal in Trinity Church parish house. There was a large attendance and the work was very satisfactory.

Gertrude Sykes, Christine Miller, W. C. Ernest and W. Yeatman Griffith, bass, all of Pittsburg, Pa., were soloists assisting the Greensburg Choral Society in the "Messiah" on Monday evening of last week. A large and appreciative audience was present.

The regular Saturday afternoon recital of the Cosmopolitan School of Music in the Auditorium, Chicago, was given February 22, by M'Iss Marsh, Beatrice Cahn, Mrs. Maude Sullivan, Minnie Herman, Martha Brooks, Grace Kennicott, Lina Loofborrow and Marjorie Booth.

The Olive Mead Quartet gave one of its characteristically excellent concerts in Akron, Ohio, on the evening of February 18, under the auspices of the Tuesday Musical Club. On February 28 Maud Powell and Sigmund Klein gave a violin and piano recital with the same club.

An organ recital was given in Calvary Episcopal Church, Pittsburg, on Tuesday evening of last week by Percy J. Starnes, organist of All Saints' Cathedral, Albany, N. Y., exhibiting the new organ presented by John B. Jackson. Selections from Wagner, Bach, Tschaiikowsky and Saint-Saëns were heard.

James Errico, a New Haven pianist, who has won much praise in his home city, will sail for Naples, on March 6, to pursue his studies at the Conservatory of Music there. For two years the young man has been the organist of St. Lawrence's Church in West Haven. On March 5 he will give a farewell recital.

Mme. Alma Krausse, mezzo-soprano and opera singer, has lately joined the Los Angeles

musical colony and will be heard as special soloist with the Symphony Orchestra in its big Wagnerian program, to be given on April 3. Miss Krausse will be heard in recital, on February 28, at the Long Piano Company's Hall.

J. Warren Andrews, organist, gave a recital in the Grace M. E. Church, of Lincoln, Nebr., on the evening of Thursday, February 13, and the public for the first time had a chance to hear the fine new organ of the church. The program while of pleasing variety consisted almost entirely of familiar numbers, which Mr. Andrews played excellently.

The second recital of the tour of Charles Horace Clark and John Hermann Loud was given at the First Universalist Church, Cambridge, Mass., recently. Mr. Clark's selections were the aria "It Is Enough," from "Elijah"; "Dio Possente," from "Faust"; "Thus Saith the Lord," from the "Messiah," and selections from "Eli-land," by Von Flieitz.

The White Plains, N. Y., Choral Society, under the direction of H. R. Humphries will perform Gaul's "Joan of Arc" Tuesday evening, March 3, when the soloists will be Estelle Harris, soprano; Cecil James, tenor, and Dr. Carl E. Dufft, basso. Mr. Humphries is an old friend of Dr. Gaul, and, therefore, takes great pleasure in doing this work.

Palmer Christian gave an organ recital at the First Baptist Church, of Kankakee, Ill., on Tuesday evening, February 18. Minnie Bergman, soprano, was the assisting soloist. Mr. Christian will give his fourth monthly organ recital, at the Hyde Park Presbyterian Church, Fifty-third Street and Washington Avenue, Chicago, on Monday evening, March 2. John B. Miller, tenor, will assist.

Mrs. Robert M. Thompson and her daughter, Mrs. Stephen H. P. Pell, gave a musicale last week at their home, No. 3 East Sixty-ninth Street, New York, when Ada Sassoli played several harp solos and Mr. Campanari, of the Metropolitan Opera, sang. André Benoist was at the piano. Gustave Borde, of Paris, who had been expected, was unable to sing, owing to an attack of grip.

"The Gate of Life," a dramatic cantata by Franco Leoni, will be given its first production in Philadelphia on Thursday evening, April 9, in Roxborough Baptist Church by a chorus of sixty voices with full orchestra accompaniment, under the direction of George W. Wentling. The soloists will be Florence Hinkle, soprano; William H. Pagdin, tenor, and George Russel Strauss, baritone.

Lalla Fagge, solo violinist, pupil of César Thompson, Brussels, and the late August Wilhelmj, London, has just returned to Los Angeles, Cal., from two years spent in study abroad, and in conjunction with Abraham-Miller, tenor, and Mrs. Blanche Robinson, gave a recital at Mme. Hancock's, recently before a select audience. A dignified program was rendered, and the music of the evening greatly enjoyed.

The Bush Temple Conservatory Student's recital in Chicago employed the efforts of E. Hazel Black, pupil of H. R. Detweiler; Grace Judy, pupil of Mrs. Stacey Williams; Lelah Loveland, pupil of Ludwig Becker; Carl Presley, pupil of K. M. Bradley; Lulu Lasley, pupil of

Mrs. Stacey Williams and John Bramhall, pupil of Ludwig Becker, Saturday afternoon, February 22, at Bush Temple Recital Hall.

The Melody Club, of Omaha, appeared in concert, at the First Baptist Church, on Tuesday evening, February 18, under the auspices of the Philathea and Berean societies of that church. The seven of the sixteen members of the club who were on the program are Myrtle Moses, contralto; Mr. Jessen, tenor; Leslie Dick, basso; George Barker, violinist; Henrietta Rees, accompanist and soloist, and Linn Carpenter, accompanist.

A concert in the Hospital for the Insane, at Dixmont, Pa., was given by the Tuesday Musical Club, of Pittsburg, recently, for the benefit of the inmates. The program was arranged by Mrs. Edward B. Lee and Mrs. Talbot Peterson. Two piano numbers were given by Mrs. Sturlov-Rider and two violin selections by Vera Barstow. Mrs. Peterson, Mrs. W. F. Hamilton, and Dora Eaton were the vocalists, each singing twice.

Heinrich Pfitzner, of the Midwestern Conservatory of Music, Omaha, Neb., gave a piano recital recently at the Y. M. C. A. Hall. Mr. Pfitzner has had advantage of the best piano instructors in European schools and played with much artistry. Among his numbers his Beethoven sonata number seemed to be the most appreciated. The program was varied and interesting and included numbers by Bach, Schubert, Chopin, Brahms and Liszt.

The novelty at the last Los Angeles Symphony Concert was Stanford's "Irish" Symphony, a virile composition, which was splendidly played by the orchestra, Mendelssohn's "Scotch" Symphony was the symphonic offering. The soloist was Mrs. Walter Raymond. The orchestra has been increased to sixty-five players and is by far more efficient than it has been heretofore during its history, the quality of the performances thus far this season being greatly superior to work in the past.

The amateur opera company craze has struck Southern California. "Erminie" was given with great success by the amateurs of Pasadena for a few nights, with matinee, recently, and over \$3,000 was taken in for charity's sake. Mrs. Nuncie Bittman, Mrs. Walter Raymond and Mrs. Dr. Turner were exceptionally clever in their various rôles, and demonstrated that Pasadena included among its local artists some splendid voices. Long Beach and Redlands have enjoyed similar operatic seasons.

The St. Paul Symphony Orchestra popular concert of Sunday afternoon was the occasion of the appearance of Ella Richards, pianist, in two movements of Chopin's Concerto in E Minor. Miss Richards is well-known in Minnesota as a concert pianist and played with her accustomed brilliancy of execution. The orchestra presented a remarkably good program, including Tschaiikowsky's "March Slav," the Overture to Rossini's "Semiramide," "Phaeton" by Saint-Saëns, the Liszt preludes and the entre-act from Reinecke's "King Manfred," closing with a Lincke "Waltz" and selections from "Carmen."

Paderewski has spent the greater part of February on the Pacific Coast, and in March he begins to work his way back by the southern route, having gone out there by the northern. His success has been the same there that it has been in the East, and if there has been any financial depression in that section of the country, he has seen no signs of it. His health continues to be very good, and while he is giving sixteen concerts during the present month and travelling several thousand miles, he expects to be in first class condition when he returns East. His season will end on April 22 with a concert in Allentown, Pa.

Edward Bromberg, the New York concert singer and teacher, in his student days was a classmate of Mme. Vera Fyodorovna Komisar-

zhevsky, the great Russian actress, who is on her way here with her own troupe from St. Petersburg. Mr. Bromberg is a pupil of Mme. Komisarzhevsky's father, Fyodor Petrovitch Komisarzhevsky, one of Russia's greatest tenors, who was on the operatic stage for about half a century. Mme. Komisarzhevsky intended originally to become an opera singer, as she possessed a fine mezzo-soprano voice; she was a pupil of her father at the same time with Mr. Bromberg, in Moscow, from 1889 to 1891.

After a welcome rest of ten days at the home of her parents in St. Louis, Mme. Samaroff has resumed her tour and between now and the end of her season in April, will play in the neighborhood of twenty-five times. Her visit to her home State in Texas was a great success despite the fact that she was under a physician's care nearly all the time, for she had not had a chance to throw off an attack of the grip that seized her in Washington in January, and she was playing at concerts when she really should have been in bed. A rest at home, however, has quite restored her. Mme. Samaroff expects to sail for Europe in May to be gone at least one year if not two.

PELLÉAS ET MÉLISANDE

(Continued from page 2)

made the trip from Boston especially for this performance, remarks in the Boston *Sunday Herald*:

"Pelléas et Mélisande" will suffer in two ways: From the invincible ignorance of Philistines and from the hysteria of faddists. . . . There are few works of art from the time when there was an art of any kind down to the present day that are so wholly original in form and expression of beauty as is the 'Pelléas et Mélisande' of Claude Debussy."

The New York critics commented in the following strain:

"He who would enjoy the musical integument of this play must have cultivated a craving for dissonance in harmony and find relish in combinations of tones that sting and blister and pain and outrage the ear. . . . It would be difficult accurately and honestly to say what was the verdict of the audience touching on the merit of the work; touching the performance there was never a question. . . . There were some respects, indeed, in which the only standard which it is possible to apply was that of perfection."—*H. E. Krehbiel in the Tribune.*

"It is a strange conception, solitary in spirit, tinged with the neutral colors and flaccid forms of the pre-Raphaelite school, a fountain of tears and a treasury of pitiable passions. It is at least unworldly, for it makes no pretense of wooing popularity. . . . The performance was wonderfully good."—*W. J. Henderson in the Sun.*

"It is by the shimmering and iridescent play and change of harmonic and orchestral color that this music has its most potent effect. . . . What looks harsh and unbearable on paper, what sounds impossible upon the piano, is transformed into a golden and opalescent beauty by the magic of the instrumental color."—*Richard Aldrich in the Times.*

"The effect of the work as music suffers from this indefiniteness, and the most effective portions of the score are those which depict action and material objects. The orchestral color is at times so surprisingly novel that it would seem as if the composer had almost found a new orchestral voice and language, and this is often obtained by the unusual use and combination of a few instruments rather than by vigorous massing of the orchestra."—*Reginald de Koven in the World.*

"Debussy eliminates the melodic element, and this marks a step backward, which operatic audiences will never accept. . . . It is interesting to note that in the matter of orchestration this Frenchman follows Wagner rather than his countryman, Berlioz, in the commingling of colors."—*Henry T. Finck in the Evening Post.*

"If you are a musician of the old school your ears will probably be outraged by this composition, for there is no limit to the composer's daring; and if you are just an ordinarily happy mortal you will either fall completely under the spell of the work or you will be bored."—*New York Herald.*

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WHERE THEY ARE

Changes and additions to this schedule should reach the office of **MUSICAL AMERICA** not later than Friday of the week preceding the date of publication.

INDIVIDUALS

Beddoe, Dan.—Newark, March 2 and 3; New York, March 11.
Carreno, Theresa—Dallas, Tex., March 4; Muskogee, Tex., March 5; Oklahoma, March 7; Wichita, Kan., March 9; Philadelphia, March 12, 13 and 14.
De Gogorza, Emilio—Brooklyn, March 7.
Figue, Carl—Brooklyn, March 6 and 13.
Kileski-Bradbury, Mme.—Minneapolis, March 13.
Learned, Ellen—New York, March 3.
MacMillen, Francis—Genoa, N. Y., March 2; Rochester, N. Y., March 3; Binghamton, March 4; Williamsport, Pa., March 6; Kittanning, March 9; Oil City, March 10; Meadville, March 11; Akron, March 12; Logansport, March 13.
Mannes, David—New York, March 8.
Martin, Frederick—Baltimore, March 12; Bristol, Tenn., March 14.
Miller, Christine—St. Paul, March 11; Minneapolis, March 12.
Miller, Reed—Minneapolis, March 13.
Mulford, Florence—Gloucester, Mass., March 3 and 4; Brooklyn, March 10.
Paderewski, Ignace—Los Angeles, March 3.
Rider-Kelsey, Corinne—Newark, N. J., March 2 and 3; Canton, Ohio, March 12; Baltimore, March 13.
Samaroff, Olga—Chicago, March 1.
Szumowska, Antoinette—Philadelphia, March 11.
Von Neisson-Stone-Matja—New York, March 11.
Waldo, Helen—Savannah, Ga., March 3.
Walker, Julian—Minneapolis, March 13.
Werrenrath, Reinald—Troy, March 12; East Orange, March 13.

ORCHESTRAS, QUARTETS, ETC.

Adamowski Trio—Ann Arbor, Mich., March 2; Oberlin, Ohio, March 3; Cleveland, March 5; Columbus, March 6; Buffalo, N. Y., March 9; Boston, March 16.
Bostonia Sextet Club—Oneonta, N. Y., February 29; Winsted, Conn., March 2; Pawtucket, March 3; Trenton, March 4; Barton, Vt., March 5; St. Johnsbury, March 6.
Boston Symphony Orchestra—Boston, February 29; Worcester, March 3; Boston, March 6 and 7; Cambridge, March 12; Boston, March 13 and 14.
Kneisel Quartet—Baltimore, March 6; Mendelssohn Hall, New York, March 10.
Minneapolis Symphony Orchestra—Minneapolis, March 13.
New York Philharmonic Society—Carnegie Hall, New York, February 29.
New York Symphony Orchestra—East Orange, N. J., March 5; New York, March 7 and 8.
New York Trio—New York, February 29.
Pittsburg Orchestra—Cincinnati, February 29; Pittsburg, March 6, 7, 13 and 14.
Russian Symphony Society—Carnegie Hall, New York, March 5.
Symphony Concerts for Young People—Carnegie Hall, New York, February 29.
Theodore Thomas Orchestra—Chicago, February 29; March 6, 7, 13 and 14.
"Madama Butterfly" (Henry W. Savage)—Topeka, Kans., February 29; Kansas City, March 1; St. Joseph, Mo., March 2; Lincoln, Neb., March 3; Omaha, March 4; Marshalltown, Iowa, March 5; Ottumwa, Iowa, March 6; Cedar Rapids, March 7; Waterloo, Iowa, March 9; Dubuque, March 10; Clinton, March 11; Rockford, March 12; Rock Island, March 13; Davenport, March 14.
"Woodland" (Henry W. Savage)—El Paso, Tex., February 29; Fort Worth, Tex., March 2; Austin, Tex., March 3; San Antonio, March 4; Houston, March 5; Galveston, March 6; Lake Charles, La., March 7; New Iberia, March 8; Gulfport, Miss., March 9; Mobile, Ala., March 10; Pensacola, Fla., March 11; Montgomery, Ala., March 13; Birmingham, Ala., March 13.

LESLIE HARRIS IN BOSTON

English Entertainer Gives Clever Imitations Before Large Audiences

BOSTON, Feb. 24.—Leslie Harris, the English entertainer who has taken up a line of work similar to that of George Grosmith, gave recitals in Steinert Hall last Thursday, Friday and Saturday evenings. His programs are made up exclusively of original monologues, songs and pianoforte selections. Mr. Harris is a most interesting entertainer and he was greeted by large and enthusiastic audiences at all three of the recitals.

Of the selections on the Thursday evening program, which was made up of three parts, Mr. Harris's imitation coster song, "Aar Dawg," and a musical sketch, "My Wife's Afternoon," are particularly interesting. Mr. Harris is a natural born fun-maker, but the musical monologue, "Christmas Bells," shows him in a somewhat different rôle and one in which he is equally successful.

D. L. L.

"Musical advertising," says one of the trade journals, "is always dignified." Surely. Think of billing Mme. Carreno, for instance, as "The Girl Behind the Counterpoint."—*New York Evening Mail.*

WHEN SIBYL SINGS

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When Sibyl sings, the thrush is mute;
Her carols crush the linnet's lute;
The robin rests his roundelay,
And gulps a worm against the stay
Of sullen Winter's sleety sway—
When Sibyl sings.



When Sibyl sings, my love for her
Wells up and makes my heart-strings whir;
I cannot stir, I sit so still.
Oh, pulsing panic of that thrill!
The inspiration of my quill—
When Sibyl sings.

When Sibyl sings, I think of far,
White angels hov'ring round a star;
To heavenly shores my soul takes flight,
In a forgetfulness of light
That sunders care and business blight—
When Sibyl sings.

—John Devine Inflator, in Boston Post.

Josef Hofmann in Albany

ALBANY, Feb. 24.—Josef Hofmann, developed from the youthful prodigy to the great pianist, appeared in Albany last Monday night, and before a very large audience that filled Odd Fellows Hall gave one of his characteristic piano recitals. The program was so arranged as to display his wonderful powers and from greatest to least every selection showed a broad grasp of the compositions as a whole, as well as relative values of the several parts. Such demonstrations as were given were unusual from conservative Albany and at the close of each number there was emphatic evidence of the audience's desire to have the length of the program doubled. Mr. Hofman responding most graciously to its many demands.

L. B.

OPERATIC REVIEW FOR CONRIED

Excerpts from Many Works for Retiring Director's Benefit Performance

Before retiring as director of the Metropolitan Heinrich Conried will take his usual benefit, which has come to be regarded as an annual affair, but which will be abolished under the new régime next season. Each artist's contract calls for one performance without pay each season.

The benefit this year is announced for March 24, and Mr. Conried intends to make it as much as possible a review of what the Metropolitan has accomplished during his management. The plan to give "The Merry Widow" in German has been dropped.

The program has not been entirely decided upon, but it is probable it will include "Parsifal," Act II; "Die Meistersinger," Act III, Scene II, and parts of "Madama Butterfly," "Hänsel und Gretel," "Faust," "Aida" and "La Bohème."

A New Schumann-Heink Story

Schumann-Heink recently attended a tea in Chicago at which a song was rendered by a well-known society woman. The latter was diffident about showing off before an artist like Mme. Schumann-Heink and only sang after much urging. It was a difficult operatic air and she was rather nervous in her performance. Some minutes later she prepared to take her departure. In bidding Schumann-Heink goodbye she said:

"I have enjoyed meeting you very much, madam. I hope to be perfect on that aria the next time we see each other."

Schumann-Heink bowed and smiled.

"Ach Gott, my dear," she said, "I hope we shall meet before that."

Though Henry W. Savage has tried to secure the rights to give Giacomo Puccini's forthcoming opera, "The Girl of the Golden West," first in English in this country, the composer has decided to introduce it first at the Metropolitan, after which Mr. Savage will produce it. In the Metropolitan production the leading male rôles will be sung by Enrico Caruso and Antonio Scotti, and it is probable that Emmy Destinn will create the name part.

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